"The Passing of Dramatic Criticism," by Oliver M. Sayler

THE NEW YORK

DRAMATIC MIRROR

MAY 12, 1915 PRICE TEN CENTS

DE WOLF HOPPER
In "THE YEOMEN OF THE GUARD"

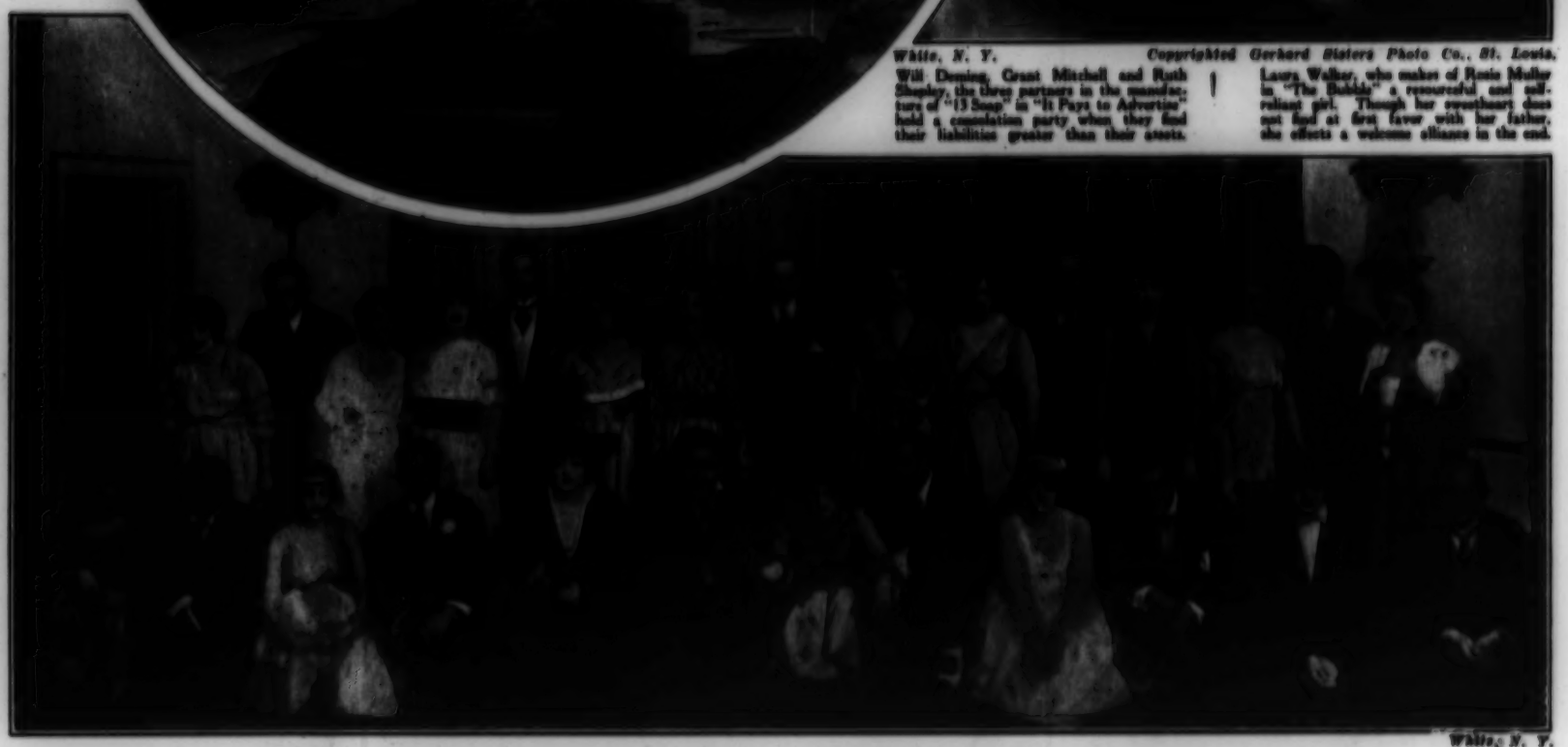
All the News of the Theaters

White, N. Y.
Distinction of gowns and exceptional grace of dancing are Mrs. Vernon Castle's chief contributions to "Watch Your Step."

White, N. Y.
Though flanked by youthful sirens, Cyril Chadwick as Dickie in "A Modern Eve" envies Ernest Glendinning who as Justin has momentarily captured the Baroness (Hazel Cox).

White, N. Y.
Will Deming, Grant Mitchell and Ruth Shepley, the three partners in the manufacture of "13 Soap" in "It Pays to Advertise," hold a consolation party when they find their liabilities greater than their assets.

Copyrighted Gerhard Sisters Photo Co., St. Louis.
Laura Walker, who makes of Rosie Mulloy in "The Bubble" a resourceful and self-reliant girl. Though her sweetheart does not find at first favor with her father, she effects a welcome alliance in the end.



White, N. Y.
The finale of "Nobody Home." The principals, kneeling in the foreground, from left to right, are: Louise White, Carl Lyle, Helen Clarke, Quentin Tod, Maude Odell, Charles Judels, Adele Rowland, Laurence Grossmith, Alice Dovey, George Anderson, Lillian Tucker, and Tom Graves.

NEARING THE SEASON'S CLOSE

THE NEW YORK DRAMATIC MIRROR

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THE PASSING OF DRAMATIC CRITICISM

By OLIVER M. SAYLER, Dramatic Editor of the Indianapolis *News*

At Banquet of Drama League Convention, Wednesday Evening, April 21, 1915, Detroit, Michigan

I DRINK with you to-night not to the passing out of existence of dramatic criticism, but to the passing of dramatic criticism, along with the drama itself, from the metropolis out into the byways of our land.

Young as I am, I can remember when no play of any importance or even of any pretended importance was produced outside New York City. When I say "produced" I use the word technically, in the sense of the first serious presentation on any stage. Occasionally Chicago saw the first performance of a new play of serious import. Whenever any other city saw such a play before its New York opening, that play was frankly and openly being tried on the dog.

What use, then, could dramatic criticism serve except in New York and occasionally in Chicago? Where did you find the recognized critics of the last generation working and writing? Once in a while, it is true, newspapers in the smaller cities took pride in maintaining on their staff men of good dramatic judgment and litereray taste to write about the theater and its affairs. Their task, though, was rather one of dramatic appreciation than of real, first-hand criticism. Such a graceful and forceful writer is our guest of honor to-night, George P. Goodale, who has rounded out fifty years as an appreciative critic of the theater on the Detroit *Free Press*. Another was Henry Watterson in his younger days on the Louisville *Courier-Journal*. Another was Henry Austin Clapp of Boston, considered by many the keenest judge of acting and dramatic values of all American critics. Still another was Morris Ross, one of my distinguished predecessors on the Indianapolis *News*.

But the fact remains that the most effective and the most powerful dramatic criticism from the birth of the American drama about 1880 until 1910 was written in New York and Chicago, simply because the new-born drama of our country was presented first to the playgoers of those cities and lived or died according to their judgment and their suffrage.

I shall not trace the rise of new conditions, the development and the change of the last five years which have seen the grip of New York on the dramatic destinies of the country slowly weakening. In that time the dramatic autonomy of one community after another has been asserted, until to-day the really vital hope of the American theater lies in the output of these scattered communities rather than in that of the commercialized metropolis.

In a brief survey your eye rests on Boston with its Toy Theater enterprises, and John Craig with his Castle Square Theater, producing each year the Harvard prize play, and on the various other heartening aspects of a new American drama to be seen around the Harvard campus. Chicago in that time has risen above the festivities of the opening night of the tin pan tinkle of "The Isle of Bong-Bong" at the La Salle, and to-day finds something like a community interest in the drama through the Little Theater of Maurice Browne and the various Fine Arts enterprises. Philadelphia has actually kept her Little Theater open an entire season this Winter. Milwaukee and Madison are struggling modestly but nobly to a community theater ideal under the leadership of Thomas Dickinson and Laura Sherry. Pittsburgh is working toward the same goal under the inspiration of Thomas Wood Stevens at the Carnegie Institute. Los Angeles, though sunk in sorrow over the failure of its Little Theater, has been put on the map as an important competitor of New York by that prolific producer, Oliver Morosco. In our own Indianapolis I have hopes that another Drama League convention will hear of the first season's accomplishment at our Little Theater.

The drama is not going back to the farm, but it is going back to the soil. It is undergoing a new birth in freedom and sincerity and truth to life. And in returning to the soil the drama will have as its fellow traveler dramatic criticism. Neither of these twain can exist and flourish without stimulating the other to its best estate. The drama and criticism of the drama interact for the growth and the betterment of both.

Hence, in the cities to which the drama is escaping from the stifling air of New York, you will find the real dramatic criticism of to-day being written and published. Boston's inspiriting experiments find ready appreciation and fearless analysis at the hands of H. T. Parker and his ever-changing but always remarkable corps of assistants on the *Transcript*. Probably no daily newspaper in the world is devoting so much space to so cosmopolitan a review of the drama in all of its international manifestations as the Boston *Transcript*. Out of the laboratory of Harvard and the *Transcript* have come such keen minded critics of the drama as Kenneth Macgowan, who has found a field for his pen in the development of Philadelphia as a dramatic center. From the same school has come Hiram K. Moderwell, a fellow-Hoosier, by the way, whose volume "The Theater of To-day" is the first attempt to sum up the scenic as well as the literary development of the European theater. Chicago has a skeptical but at the same time an appreciative critic of its native output in Percy Hammond, who not only defends Chicago products against the world, but even has the courage to defend Chicago against her own mistaken products. Washington will discover just as appreciative and just as fearless a critic of its native drama when it develops one in Ralph Graves of the Washington *Post*.

Even the critics who still make New York their headquarters are sending their best and most honest work far from the metropolitan dailies. Walter Prichard Eaton, foremost of our American critics to-day, seeks a country-wide audience through the *American Magazine*, the Indianapolis *News* and the Boston *Transcript*. Clayton Hamilton speaks to a similar cosmopolitan constituency. Burns Mantle, critic of the New York *Mail*, admits that he does his best work in his weekly letter to the Chicago *Tribune*. All of these critics maintain themselves aloof from the obsession that whatever any playhouse presents is drama. Unlike the average New York critic, they are not deceived into thinking that a report of a Winter Garden show is dramatic criticism. They know that few theaters in New York City can be depended on for requiring more than a reporter to discuss their output. Hence, you will find them spending their time and space on such institutions as Winthrop Ames's Little Theater, Granville Barker's enterprises, the Washington Square Players and the Neighborhood Theater. They have broken away from the delusion that all entertainment deserves as serious discussion as genuine drama. But they have been enabled to do so only because the country at large has turned an open ear to serious dramatic criticism.

Three weeks ago I might have concluded at this point with little hope for a revival of criticism in the metropolis. But in that time something has happened to postpone the decision of whether criticism and drama are to pass completely from New York. The event I refer to is the assertion of independence on the part of the New York *Times* in upholding its critic, Alexander H. Woollcott, against the attempts of certain managers to deny him entrance to their theaters and thus establish a precedent for the muzzling of the press.

In defying the management and rejecting advertising amounting to $35,000 a year, the *Times* has struck a trip-hammer blow for the freedom of the press and for the life of serious drama and serious criticism in New York. Walter Prichard Eaton and other critics on whom the managerial ax has fallen the past week will watch with interest the struggle upon which the *Times* has entered. In case the Supreme Court decides for the *Times*, the right of free speech will be insured, and other weaker journals may muster courage to tell the truth about the theater, and thus enable New York to continue as a dramatic center. In case the *Times* loses, those of us who know that journal and its grit, have faith that the fight has only begun and that free speech will win in the end.

The theaters, the newspapers, and the public, all needed just such a dash of cold water to appreciate the necessity of a free press and the right of the drama to receive just as serious and just as competent and just as untrammelled criticism as art and politics and literature.

THE AUDIENCE AT THE PLAY

THE literature that has been written about the drama, about producers and about actors would offer sufficient material for a life study, but strangely enough the most important factor in connection with the stage and drama, namely, the audience, has received but little attention at the hands of writers.

Audiences are, by the nature of them, diversely psychological. There runs, however, through all the audiences a strain which can and must be appealed to. When the hammer of true drama falls upon the anvil of this strain, a note of appreciative understanding will resound through the audience. When the hammer strikes falsely, sibilation and sibilation alone, responds. Audiences being human, are prone to fickleness, to hero worship—in fact, to all the frailties of human nature. Playwrights who are weak or vicious, producers who are in drama not for the sake of drama, but rather for themselves, play upon these weaknesses. The result is the ill-begotten inartistic productions that reflect no great credit upon the drama of our day.

A correct drama is designed to enlighten. A correct audience is open to enlightenment. Psychologically divergent, an audience is always open to conviction, if the arguments are sufficiently strong.

The audience has normally a large point of view. It takes the standpoint of humanity and judges in a big way. It has the composite opinion of you, of me and the man on the street. It can never be entirely wrong because the audience speaks ex-cathedra on matters of the stage. Producers pander to this power. They use artificial means to sway the opinion of the audience. They produce wonderful light effects, costly costumes and showy scenery. They weave emanation, emotion and passion into an alluring whole, and then place the actors' histrionic ability, grace and charm before the audience in the hope of hypnotising it into a belief that this is drama.

It is sometimes difficult for the audience to eliminate the mass of superficiality and find the art which prevails when all that is fleeting has vanished. Not all the mysteries of light in the hands of a supreme colorist like Belasco, nor all the setting of scenery by a master like Winthrop Ames, nor all the producing craft of Granville Barker can hide the weaknesses of a play, be they ever so little, and cause the audience to feel that there is art, when there is no art.

It is the favorite amusement of playwrights in discussing audiences to dilate upon the uncertainty of the public expression of approval regarding their own plays. Naturally, if playwrights understood audiences, there would be no failures. Genius is the capacity on the part of playwrights of taking infinite pains to understand audiences. A play is unlike a

(*Continued on page 5.*)

White, N. Y.

THE AMERICAN CONSUL AT GIBRALTAR IN "INSIDE THE LINES" ANNOUNCES THE ARRANGEMENT OF TRANSPORTATION AND THEREBY BRINGS JOY TO THE STRANDED AMERICAN TOURISTS.

From Left to Right: Lewis S. Stone, Henry Stephenson, Marion Abbott, Macey Harlan, Edward See, Carroll McComas, William Keighley, Isabel Goodwin, Edward R. Snader, and Camilla Crume.

MADAME CRITIC

EARL DERR BIGGERS, author, and John J. Donnelly, manager, lent a radiance to the lobby of the Longacre Theater last week, when their many friends called to congratulate them on the successful end of the successful New York run of Mr. Biggers's war play, "Inside the Lines," which on Saturday evening last finished an even hundred performances, and did so without having given offense to any of our polyglot community.

I love to go into a theater when, two days before the final performance, the atmosphere is filled with satisfaction toward the world in general, such as I found at the Longacre. One would never have suspected that Mr. Biggers had ever struggled for success—after the fashion described by most playwrights. Perhaps he didn't have to, for "Inside the Lines" was his first play. Think of having scored a hit with your very first! That's something to be proud of. But, then, he had John Donnelly, manager, to bring him good luck; and any one who knows that big-hearted, industrious gentleman, knows that nothing is too difficult for him when success is to be the reward.

"One hundred performances," said Mr. Donnelly, "and we open in Chicago in October with our company intact."

Mr. Biggers said nothing. He didn't try to look either blasé or modest; and I liked him much better for it. It was the first glimpse I had had of him, and he impressed me as being a very healthy type of playwright. In fact, I half expected to find a bag of golf sticks standing around somewhere. He didn't look as if he burned much midnight oil, either, with the aid of a pen or a glass. He could have played that role which found favor with several of this season's playwrights and which was never properly cast, "an open-air man."

"I believe I am the only author to strictly observe President Wilson's request for neutrality," said Mr. Biggers. "I have not only tried to be wholly fair, but I feel that I have succeeded in being so. Being neutral was by no means an easy task. There were so many things to be avoided in order not to give offense, things—dialogue, scenes—which would have been mere parts of a play, in my opinion, but no doubt would have struck deep in the hearts of many in the audience. The moment the sign 'keep off the grass,' or 'verboten,' is put up, it is human nature to wish to trespass. I laid the scene of 'Inside the Lines' at Gibraltar because the place made a lasting impression on me just before the war broke out. I actually met a number of the characters who figure in my play, and I dialogued their little idiosyncracies as truthfully as possible."

"Some fault was found on the opening night with the abrupt ending of your play, Mr. Biggers. Did you change it?"

"No, I did not," replied the playwright; "for the reason that *they* wouldn't let me." *They* evidently referred to Mr. Donnelly. "I was quite willing; but, since the public liked the play as it was, I suppose the management thought it better not to risk a change. The end is abrupt; but that has its good point, and one which establishes a precedent. I may claim, without exaggeration, that nobody ever puts his hat on before the curtain falls. Usually people know when the end is coming, and they get ready to leave; but they don't have a chance in 'Inside the Lines;' and when the curtain does come down, you should see the surprised expression on their faces, as much as to say, 'Why didn't you give us an inkling of what was going to happen, and we would have had our hats on.'"

Although this is Mr. Biggers's first play, he is the author of the story of "Seven Keys to Baldpate," made into a play by George M. Cohan.

"I had nothing to do with the play," said Mr. Biggers; "it is all Cohan. And he did wonders with the story."

Mr. Biggers was formerly dramatic critic of the Boston *Traveller* for two years.

In speaking of this transition to the position of playwright, Mr. Biggers concluded our little chat by observing:

"I have learned one big thing since 'Inside the Lines' was produced; I should have been kinder when I was a critic. I now find that there's good in everything."

All of which reminded me of some things the Campbell Sisters told me, two weeks ago, when they were playing at the Palace Theater.

Have you seen the Campbells? They are well worth while, if you care for a refined act. Theirs is called a "drawing-room specialty"; and the Misses Campbell speak and sing in a Southern dialect, which attracted the attention of a prominent vaudeville manager who chanced to hear them at an uptown theater. They had been doing their specialty for several seasons in distant towns when their opportunity to play uptown in New York came. And now they are booked on a route that would warm the cockles of the heart of the most ambitious performer in the two-a-day.

Wherefrom may be derived an excellent moral—always do your best; you never know who's out front.

Previous to their stage debut they had lived a leisurely family life in a quiet Southern city. Then circumstances compelled them to go on the stage, and they decided to employ the songs with which they had entertained their friends at home as a means of pleasing the public. From the uneventful social routine of a Southern city to a cross-country route was a great change; and they had all sorts of experiences.

One story told by these young women illustrates this.

After their first afternoon performance in a strange town down South, they were approached at the stage door by a stage hand, who inquired in low tones if he could do anything for them. Before the Misses Campbell, who were very much frightened, had time to reply, the man said: "Wait around the corner; I'll be back. Fifty cents, please."

The next moment he was gone, while the two sisters asked one another, "What does he mean?" Presently the man returned, and, handing them a package, said in the same low tones, after glancing furtively about: "Don't open it until you get home." Then he disappeared.

When the Misses Campbell tremblingly opened the mysterious package, it proved to be a bottle of whisky; something for which they had absolutely no need. They didn't know what to do with it, but finally presented it to their washwoman, whose eyes nearly popped out of her head with delight.

"Lawzee, chile!" she said. "Whar'd you git dat in dis prohibishun town! Ef dey finds it dey'll sen' me to jail—but I'm gwin er take a chance."

Then they understood.

Like Mr. Biggers, the sisters said that they had learned something worth while—that a pleasant word can do no harm and might do lots of good.

"We discovered that the public looks upon a vaudeville performer as an acquaintance," remarked the elder sister. "We had been reared in such a conservative atmosphere that at first we did not know just how to behave when a strange man or woman came up to us and said: 'How do you do, Miss Campbell? I saw your act this afternoon.' We were rather disposed to resent such familiarity; but after a while we discovered that no wish to insult, but only the kindest feeling, prompted this display of interest. On one occasion a rough-looking fellow approached us as we got off the train in a Western mining town.

"'How do you do?' he exclaimed, with a hearty hand clasp that could be heard.

"We made no reply at first, astonished at the man's audacity. 'I saw your act in Denver, and I'm coming again to-night,' he said.

"Then he called out, 'Ma, come here; here's the Campbell girls.' He left us for a moment, and came back dragging by the arm a timid-looking woman.

"'Well, I declare,' she said, 'ef it ain't. And they look just like their magazine picture, too.'

"We couldn't be unkind to such well-meaning strangers.

That evening we were glad we had met the man and his wife, for he proved to be a prominent citizen. Being a Mason, he had recommended our act to all the other Masons in reach. His wife, children, and all the friends he could tell about us were there, and we were presented with a huge bouquet and given a generous invitation to visit the family when next we played that town.

"So, you see, you never can tell.

"Every strange man who addresses you from the goodness of his heart may be a Mason with a family and friends, and every friend out front helps toward establishing one's popularity."

MARIE B. SCHRADER.

DEBT TO THE UNSELFISH ACTOR

(From the San Francisco Call.)

And as we pass along our way let us not forget the actors.

There has never been a time of disaster or trouble in this country when actors and actresses have not been called upon to give their time and talents to the relief of distress. And never has such a request been made that it has not been promptly and cheerfully granted.

The beneficiaries of their generosity are scattered all over the country. The poor of San Francisco and other cities, the sufferers from flood and storm and fire, the victims of disasters of every sort have been fed and clothed and assisted to begin life anew by the money contributed personally by actors or raised by the great benefits they are always ready to give.

No star is so great that he or she will not willingly respond to a call of this kind. No man or woman of the stage has ever refused to spend hours of rehearsal and hard work in order that the unfortunate might be given assistance.

Were the members of every profession so willing to serve the less fortunate this would be a far happier world. But while an occasional call for help comes to the man in a business profession, hundreds come to the people of the stage, who are always overworked, and who seldom are able to save anything out of their salaries for their old age.

The lawyer and the doctor and the business man have regular employment, building up their incomes or their business steadily and climbing surely toward independence.

The actor may get seven months' employment in

(Continued on page 5.)

Personal

ALLENTON.—Joseph Allenton, who will be remembered for his clever work with the Frohman forces, and more recently with Mr. Henry Miller (in "The Rainbow"), has closed his season with the "Peg o' My Heart" company, in which he has been playing the comedy role of Alric Chiester in support of Elsa Ryan on tour, a role in which he has made a strong impression and has won the highest praise from press and public throughout the country. This is Mr. Allenton's second season under Mr. Oliver Morosco's management.

Photo, Hoffet, Chicago.
JOSEPH ALLENTON.

COOK.—Without previous experience in New York, Olga Cook within a few days will become the prima donna of "Nobody Home," now at the Princess Theater. She will succeed Alice Dovey, who is to assume a new role in a production of the Shuberts. Miss Cook is a daughter of Detective Sergeant Edward Cook, of the New York police force. Not only will this be her first local appearance, but her first opportunity to play a leading role. She had a part in the Shubert's production of "At the Ball" in Chicago last Winter. It is said she is only nineteen years old.

DONNELLY.—Dorothy Donnelly has been engaged to play the leading feminine role in "Candida," the third and last play by George Bernard Shaw to be presented here this season by Arnold Daly and his company, in the Park Theater. "Candida" will be played only four times—on the afternoons of May 18, 20, 25 and 27. When Mr. Daly made his first great success in "Candida" it was with Miss Donnelly as his associate.

ENGEL.—The regular patrons of the Irving Place Theater have taken a special interest in Miss Effie Engel, who has been a modest member of the German company for some years, but whose remarkable versatility is destined to bring her into deserved fame. She has few superiors in youthful parts, either serious or comic. Her picture on this page represents her in the boy character in which she recently appeared in "Immer Feste Druff," which was one of the hits of the season. One of her most unique achievements was in the dual role of an East Side slang-whanging girl and that of an Italian bootblack in a recent local play of New York life; but, though she can sing you a comic song with the best, she can play the part of a perfect young lady with equal grace and facility.

KEENAN. — Our distinguished character actor, Frank Keenan, is at last taking his turn before the screen. In a few weeks he takes his departure for California to act the leading part in a feature screen play to be produced by the New York Motion Picture Company. The play has been specially written to feature Mr. Keenan, who will pose for another big picture as soon as the first is completed. He will not return to New York until the middle of August.

KERN.—Just to set Mr. Jerome Kern right, as well as ourselves, we confess to an error in stating, in the course of the review of "Nobody Home," that the prettiest song in the piece, "In Arcady," was by Paul Rubens. The composer, it turns out, was Mr. Kern. But we blame the man in the lobby, who told the First Nighter that it was composed by Rubens. We have seen the printed song, and, sure enough, Mr. Kern composed it.

THE AUDIENCE AT THE PLAY

(*Continued from page 3.*)

novel or a poem in that its success must be immediate. It is a rare occurrence for a play to become popular subsequent to its first production, notwithstanding well known examples to the contrary. The audience has therefore a great responsibility. It must judge, and that almost immediately, as to the future of any given drama. It is make or break at first sight, so to speak.

Playwrights mostly make the unforgivable blunder of writing down to producers and critics instead of writing up to the audience. It is a mark of greatness to appreciate the heights to which the average audience can rise. It is an evidence of mediocrity to underestimate the ignorance of the average critic. Except under certain conditions, and then often under the inspiration of more or less well regulated claques, audiences are expected to be seen and not heard. A hypocritical convention disbars them from showing their disapproval except in the negative manner of silence. The vegetarian audience of olden days have passed into disfavor.

Audiences are seldom predominantly inimical. The same thrill of anticipation that electrified the atmosphere when the Greek tragedies first saw the light of day pervades our own theaters. It is the one unchangeable attitude towards the stage. It is the prayer of hope, the expectation constant and invariable, for the coming of the great artist. No measure of disappointment can dampen that optimism when the curtain rings up and the spirit of the audience in generous mood welcomes the playwright and players in anticipatory encouragement to reach their ultimate powers of expression. The audience represents the spirit of eternal youth. The playwright through his medium—the drama—and his tools—the players—represents the spirit of eternal hope. The only discordant note in this harmony is that anomaly of anomalies—the critic. He is the pessimist of all times, opposed to that greatest of optimists, the audience. The critic who has written the epitaph of innumerable failures is steeped in despair. The audience which has applauded even but once the glory of a great work of art is buoyed with hope. The critic lives in the cemetery of forgotten dramas, the audience in the memory of living masterpieces. The spirit of hope on the part of the audience is a sacred and a noble thing. The dramatist should worship before it, bringing to it his sacrifice—the play. The critic should be its high priest, the actors its acolytes and

MISS EFFIE ENGEL.
The Very Engaging "Boy" in the Irving Place Theater's Production of "Immer Feste Druff."

the theater the temple. And the God they all should worship is Art. Though false gods will arise from time to time, they endure not. Each shattered image is replaced by a vision of the true art. Heresies will spring up, schisms divide, but through the ages the spirit of the audience, true to its ideal of art, shall prevail against them all.

NELLIE J. HICKEY.

POPULAR MANAGERS

Few theater managers in the middle west have succeeded in winning a place in the affections of press and public equal to that which is accorded to Harry E. Grampp, manager of the Grand Opera House at Rockford, Ill. He has proved himself an accomplished diplomat by keeping in good standing with the dramatic editor on all three local dailies against active opposition, and has built up the clientele of the house, both with patrons of the legitimate and the movies, through unvarying courtesy and business acumen.

HARRY E. GRAMPP.
Manager of the Grand Opera House, Rockford, Ill.

Since his connection with it in 1913 the Grand has never been dark. Just how Mr. Grampp accomplished what had previously been given up as a bad job he doesn't state; perhaps it's his smile and then again it may be something behind the smile that brought about the change. It is generally admitted, even by competitors, that Harry Grampp put the Grand on the map as a picture house and kept it there. However, it was not as a novice that this young manager came to Rockford, for he is some little distance on the sunny side of forty in spite of long experience among theaters in various cities. For a great many years he was connected with the management of various houses in Aurora, and previous to coming to Rockford, he served as secretary and treasurer of the College Theater in Chicago and manager of the Joliet Theater, with pronounced success in each instance. It was his reputation gained in these cities that induced the owners of the Grand to try him out on a hard proposition, and he took to it as though that was exactly what he had been longing for all the time. After all it is very easy to analyze so simple a problem as Grampp and the Grand, for when a man's square all through, on the job all the time and knows all about his business, he simply can't help making good.

HARRY F. NOBLE.

DEBT TO THE UNSELFISH ACTOR

(*Continued from page 4.*)

the year or he may get one month. His income is dependent on the taste of a very fickle public, for often, despite the very best work of the actors, plays fail after short runs, and the men and women who put their best work into them must seek for new engagements, usually at a time when there are no engagements to be had.

And even after a successful year, the actor is almost invariably compelled to find a new manager and to begin all over again the next year. Less than any other wage-earner is he sure of his job, however hard he may have worked in the past.

Their whole lives are spent in service—directly in lightening the burdens of work-weary people across the footlights—indirectly in contributing their great talents to the needs of the unlucky.

Rolling stones, all of them, it is not surprising if they can accumulate nothing, and if their health breaks down early in life, leaving them without the physique and the voice that are necessary to even ordinary wages on the stage.

The readers of *The Call and Post* have often found their cares lifted from them by the spell of the stage. This newspaper has made many appeals to the profession for the poor and for the children of the poor.

This newspaper now bespeaks from its readers kindly words and thoughts in part payment of the debt that the people of the country owe the players.

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BE FAIR TO STOCK MANAGER

We are inclined to take the view of Eleanor Gates, that authors are largely to blame for curtailing their own incomes by resting content to lease their plays for three or four performances in stock at a large sum rather than twenty or twenty-five weeks at a rate which does not stagger the stock manager.

By and by other authors will probably follow Miss Gates's example and let their plays out at a rate of percentage gauged by the receipts.

The figures demanded by authors for letting their plays to stock companies have been altogether too large, save in some exceptional cases. The blame has generally been put on the agents, but they alone should not bear the burden of reproach. Most authors can pretty well make their influence felt if inclined, both with the manager and the agent.

The interest of the stock manager should be considered. Many a manager has been put out of business by his inability to meet the demands of high royalties and keep up a good company and make adequate productions a the same time. So the insistence on high rentals is a policy of shortsightedness.

The idea is well expressed in a recent bulletin of the Society of American Dramatists and Composers:

The Actors Equity Association believes that if royalties were somewhat lower there would be double the usual number of stock companies this Summer. At a meeting of the association, attended by a member of this society, it was decided to place the matter before managers who have been asking prohibitive rentals. There is no idea that big, new successes may be had at really low rates, but this society wants to place before the association a list of plays that were not big successes, or that are new, and that may be had reasonably. If you own a piece that has been done in New York, and that you are willing to lease at less than $200, will you send the name and price to the editor of this bulletin? Better to lease your play three weeks at $100 than one week at $200—*nicht wahr?*

Miss Gates, whose letter appeared in last week's Mirror, has found her experiment of letting her play, "We Are Seven," out on royalties, a profitable one. She advertised it in The Mirror, and the response was general, she testifies.

Thus authors, who demur to seeing their plays gather dust on shelves, have it pretty much in their own hands to make them profitable. And, as Miss Gates in her letter to agents asserts, it will benefit not only the author, but the agents and the managers.

There will be many more stock companies availing themselves of the opportunity to procure good plays if they can do so on an equitable basis. And there will be more stock companies as the logical result.

NEWS STORY OF THE WEEK

Died Smiling

A woman was selling tickets in a penny arcade in Chicago when a reporter told her the news, "Yes," she said, "he was my husband. We were married last November. We separated in February. He didn't get the job he expected. He said life wasn't worth living without me, but you can't believe a man when he says anything like that." The man she was talking about was known as Captain Phil Brinkerhoff, an aeronaut and high diver, afterwards a clown. He had killed himself in a hotel not far away from where Kitty was selling tickets. They say there was a smile on his lips when his body was found. Maybe it was the smile he used in one of his jokes.

STILL HARPING ON ENGLISH ACTORS

Editor Dramatic Mirror:

Sir.—Evidently Mr. Kingsley has misjudged the remarks alleged to have been made by certain "badly informed" Americans. I can say with absolute certainty that no American would think of passing insulting comment upon any of the brave English actors who have volunteered for service. American actors to a man, regardless of what their sympathies may be, will respect the motives which impel these gentlemen. But we are not badly informed when we state that twelve hundred English actors have entered the port of New York since the war began, although the field here was already overcrowded with players out of work. We can admire the bravery of the "six hundred," but what of the cowardice of those of the twelve hundred who are physically able to report for duty?

I am sure that a man of Mr. Kingsley's mental ability cannot long fail to recognize which of the two it is that American actors are "twitting."

Very truly yours,
Howard Freeman Schoppe.

New York City.

THIRTY-THREE YEARS A "MIRROR" READER

April 2, 1915.

"I want to assure you that I have never missed getting a copy of 'The Mirror' every week for the last thirty-three years. A year ago (when we moved) my wife, among other things, had to throw away an immense pile of 'Mirrors,' and it almost broke my heart. I wish you could see the pile of 'Mirrors' I have got now. I still feel that 'The Dramatic Mirror' always holds its own, keeps its high standard, and is the best dramatic paper in America.

"Very sincerely,
"EDWARD N. HOYT."

ON THE RIALTO

Hitting the iron while it is hot is all right, but you have got to have fuel to get up the temperature.—*The Sage.*

John Colton is dramatic critic of the Minneapolis *News*. He went on the stage for one week, to see what stage folks really have to do from the dressing room to the footlights. He was cast for a different play every night in a stock company. He greased up for his several parts, acted as well as he knew, had numerous experiences, writing an account every day of what he had done the night before. At the close of his engagement he was asked: "Do you like to act?" "I would rather break stone on the highway," he retorted. And no one thought of asking him if he had ever tried the latter.

It's a long way to Oakland, Cal.—but here is the story that is amazing Broadway: Florentino Constantino, a tenor, has been sued by the management of the Macdonough Theater in Oakland for $5,400 damages. The last three figures are for advertising expenses. The big end of the amount is the theater's share of the box-office and for "disappointing the audience." On March 23—fatal date—Constantino—so it is storied to us—peeped through the curtain and counted up only six hundred sitters. He refused to ring to any such house. Didn't care for the money, said Florent, but wanted a full house. The assembled six hundred had their money refunded.

One of the most remarkable letters ever penned to a theatrical manager arrived in the mail recently, addressed to F. Ray Comstock, manager of "Nobody Home." It came from Montreal and was signed by George Burns, of 132a Papineau Avenue. Mr. Burns frankly admits that he is the handsomest gentleman in the world, and wishes to join the cast of "Nobody Home." His letter is as follows:

Montreal, April 27, 1915.

Dear Mr. Comstock:

Would be very much obliged to you if you would draw up a contract with me to appear in "Nobody Home." I am the makings of an actor as well as being the handsomest gentleman in the world to-day. I am renowned for my good looks in Montreal and no matter where I go, and a first-class singer as well as a scholar. I am twenty-nine years of age and in first-class health. I have been born so exceedingly beautiful that the world is totally jealous of me. Moreover, I can look exactly the same as any person. If they will show me their photo and I can also tell fortunes. Now, sir, if you would wish to draw up a contract with me my agreements are as follows: To pay my railroad fare from Montreal and $20 a week; or, if you prefer, I'll send you my photo on receipt of 25 cents. Hoping to receive an answer as soon as convenient, I remain,

Yours truly,
(Signed) George Burns,
132a Papineau Avenue, Montreal, P. Q.

Mr. Comstock, impressed to hear that Montreal has a rival to Paul Swan, whom Loney Haskell considers the world's champion Adonis, replied as follows:

Dear Mr. Burns:

Your King and country need you.

Very truly yours,
(Signed) F. Ray Comstock.

CANADA LOOKS TO NEW YORK

S. Morgan Powell, critic of the *Montreal Star*, writes:

"As Canada can of course expect no relief from the Old Country until the war is over, we are more than ever dependent upon New York for our theatrical pabulum. In view of the conditions across the line, the New York producer has virtually "closed down" on Canada for the time being. The Dominion is to be left almost entirely to its own resources, so far as the productions at its theaters are concerned. Both our first-class houses have met the unparalleled situation by installing stock companies—one dramatic and the other for the production of musical comedy. So far both have given us what, in the circumstances, has proved to be welcome entertainment. We are promised more before the season closes. Naturally the duration of a stock company in any community depends upon the public support accorded it. The prices charged do not allow of any large profit being made, even were the theaters packed to the doors every night and every matinee. Taking an average good attendance all round, the financial result is such as to warrant a continuance of the company. This condition of affairs is, of course, only temporary. The length of its duration is dependent upon conditions over which Canada has no control. We have got to take the situation as it stands and make the best of it."

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in The Mirror's letter-list or forwarded to their private addresses if on file in The Mirror office. **No questions answered by mail.**]

F. A. M., New York City.—Do not know present whereabouts of Frank Charlton.

G. Smith.—Bessie Abbot has been touring in "Robin Hood" this season.

Ben W. Craig, Boston.—Do not know where Miss Doris Olson is playing.

Jack Allan Guyney, Greenfield, Mass.—The Kirk Brown Stock is at Bangor, Me.

Bradford Fenton, Washington, D. C.—We do not know where Mr. Rockliffe Fellows is playing.

Mrs. D. L. Clisby, New York City.—Theodore Friebus is with Academy Stock, Haverhill, Mass.

Beverly Bright.—(1) Cecil Spooner opened a Spring engagement in Baltimore on May 3 at Colonial Theater. (2) Robert Fraser was last in motion pictures.

Theadora A. Warfield, South Bend, Ind.—Mr. Tully Marshall's sketch, "The Black Plague," has not been played publicly and his bookings have not been announced.

June Knox, Buffalo.—(1) Do not know what plays Edna Mayo appeared in before joining Essanay Company. (2) Florens Tempest and Frank Fogarty will probably play Buffalo.

William J. Perlman, 2222 Bath Avenue, Brooklyn.—Address your manuscripts in care of the Washington Square Players, Bandbox Theater, New York city.

J. N. Roberts, Seattle.—Forbes-Robertson appeared in "The Light that Failed" and "Hamlet" in Philadelphia Jan. 11-23, 1904. Richard Mansfield appeared in "Peer Gynt" in Philadelphia Jan. 28, 1907. For information concerning Mary Garden and Madame Nordica write to *Musical Courier*.

Interested Reader.—The cast of "The Man With Three Wives" was as follows: Jack McCoy, Robert Ranier, Walter Smith, Robert G. Pitkin, Dorothy Webb, Leslie Kenyon, Stewart Baird, Arthur Geary, Kathryn Sainpolis, Harold A. Robe, James Billings, Marah Vivian, Cecil Lean, Alice Yorke, Charlotte Greenwood, Sydney Grant, Sophye Barnard, Marguerite La Pierie, Ida Jeanne, Dolly Castles, Cleo Mayfield, and Frank Hart.

Sydney Oberfelder. — (1) Granville Barker appeared in following plays: "Under the Red Robe," "Richard III.," "Candida," "Captain Brassbound's Conversion," "The Man of Destiny," "Mrs. Warren's Profession." (2) Lilian McCarthy played in "The Sign of the Cross," "Angela," "Nan," "What Everywoman Knows," "The Bacchae," of Euripides, "The Last of the De Mullins," "Strife," "Macbeth." (3) Eva Leonard Boyne was in the original "Fanny's First Play" company. (4) Lester Wallack died Sept. 6, 1888.

Elmer E. Curtis.—The story of "Burmah" concerned the attempt of a villainous English army captain to take advantage of a generous and high-minded Lord's absence in India by marrying the latter's wealthy affianced. The cast was as follows: James E. Wilson, H. Cooper Cliffe, Eugene Ormonde, Max Figman, Dore Davidson, Russell Hunting, James K. Russell, William Walters, George James, E. M. Collins, H. J. Hall, Henry Thompson, George Morris, Hawley Edwards, John Geary, Eugene Chester, John Hendricks, William Davis, Frank Mackay, George W. Hamilton, Henrietta Crosman, Grace Mae Lamkin, Minnie Dupree, Alice Belmore, Mary Hurley, Adelaide Nye, Helen Welsh, Faith Rockwell, Mary Adelaide, Nanon Rockwell, Mabel Herbert. (2) The story of "A House of Cards" concerned the ambition of a diplomatic mother to make a splurge at Newport with the aid of borrowed money and two marriageable daughters. One girl marries a wealthy suitor in accordance with her mother's wishes, but the other falls in love with a penniless politician, which results in deep complications. Matters, however, are straightened out in the end when the politician receives an unexpected legacy. The cast was as follows: Maxine Elliott, Henrietta Crosman, Mrs. Thomas Barry, Kate Lester, Kate Oesterle, Maude Monroe, Isabel Haskins, Frank Worthing, Fraser Coulter, Edgar L. Davenport, Grant Stewart, Campbell Gollan, F. F. Mackay, Charles Craig, Cecil Magnus, J. B. Montagu. (3) Advise you to write to Samuel French, 28 West Thirty-eighth Street, New York. (4) Charles Dickson is at present in New York city.

REPLIES TO NAT GOODWIN

Critic Metcalfe Scores Actor Severely in Asking Dismissal of Book Review Suit

James S. Metcalfe, dramatic critic for *Life*, has filed his answer in the Supreme Court to the $50,000 libel suit of Nat Goodwin, which arose out of his review of "Nat Goodwin's Book." The answer alleges that the book "gave or purported to give, an intimate and extended account of Goodwin's experiences, including experiences with five ladies named by him, who were at different times married to him, and his opinions upon said ladies."

The answer repeats some of the statements made in the alleged libel and says that Mr. Goodwin indulges in "unmanly gossip and worse concerning the women who have been his wives, and other women, and is a record of hate and dastardly publication and a betrayal of the most intimate and, to every man deserving of the name, most sacred relations of life."

Mr. Metcalfe also alleges that the book contains libellous matter and matter which it is unlawful to print. He asks for a dismissal of the suit.

OPERA AT THE STANDARD

Van den Berg-Conger Company Opens in "Il Trovatore"—"Mikado" to Follow

The Standard Theater, where combination attractions have been playing for the past year, entered upon its Summer policy last Monday night when the Van den Berg-Conger Opera company opened a season of grand and comic opera in English, alternating each week, with "Il Trovatore" as the bill.

The cast includes Henri Barron, Leon Fastovsky, Bettina Freeman, Eva Quintard, Alan Turner, Gilbert Wilson, Irvin Myers, Hallie de Young, Florence Wallace, and Marie Cressie. Mlle. Orchidee has been engaged as premiere danseuse. Jose Van den Berg will act as conductor.

"The Mikado," with Mana Zucca as Yum Yum, will be next week's attraction.

CABARET WINS SUIT

Verdict for Shanley's in Case Arising from the Singing of Operatic Number There

A decision in favor of the Shanley company and against Victor Herbert, Harry B. Smith, Robert B. Smith, G. Schirmer, and Fred de Gresac, arising out of the singing at Shanley's Restaurant of a number from Mr. Herbert's "Sweethearts," has just been handed down by Judge Learned Hand, of the United States District Court.

Mr. Herbert and his collaborators and Mr. Schirmer, the music publisher, brought suit against the Shanley company charging that the singing of the song in the cabaret was an infringement of their copyright. They wished an injunction and damages.

Judge Hand declared that in selling copies of the published song the author and publishers also sold the right to have it performed, so long as it was not done in such a way as to infringe upon the original dramatic musical composition.

MANY CHANGES IN THEATERS

While preparations are going on for the Summer productions, the engagements of plays, which have prospered during the Winter, are being terminated. "Daddy Long-Legs" will close at the Gaiety on Saturday night after 278 performances, to make room for Ned Wayburn's production of the farce, "She's in Again." "Maid in America" will end its run at the Winter Garden on May 22 and will move to Chicago for a Summer engagement. The next production at the Winter Garden will be the "Passing Show of 1915," rehearsals of which are now in progress.

Among the productions which closed Saturday night were Irving Berlin's musical revue, "Watch Your Step," at the New Amsterdam, "Marie-Odile" at the Belasco and "Inside the Lines" at the Longacre. Fred Jackson's "A Full House" now occupies the Longacre, while the New Amsterdam will remain dark until the "Follies" production the latter part of the month.

MRS. RUDOLF FRIML SUES TRENTINI

A suit for absolute divorce has been filed in the Supreme Court by Mrs. Rudolf Friml, wife of the composer. Emma Trentini, who has recently starred in operas by the composer, is named as co-respondent. Mrs. Friml has also sued the prima donna for $100,000 for alleged alienation of the composer's affections.

Mr. Friml, who is a Bohemian, came here six years ago as accompanist for Kubelik, and since then has written a number of light opera scores, among them "The Firefly," "High Jinks," and part of the music of "The Peasant Girl." Mr. Friml traveled with the companies in which Madame Trentini starred and led the orchestras.

The Frimls were married in 1909, and have two children. Last November Mrs. Friml left her husband and went to Los Angeles, where she formerly lived.

E. A. WEIL MARRIES DOROTHY ARTHUR

Edward A. Weil, general press representative for H. H. Frazee, and Dorothy Arthur, a niece of Daniel V. Arthur, were married on Friday, May 7, in New York. The couple sailed on the *Transylvania* for a honeymoon abroad. Miss Arthur recently appeared in a dancing role in her uncle's production of "90 in the Shade" at the Knickerbocker Theater.

BACHMANN CONTROLS MACK PLAY

Actor-Manager Says He Is Now Partner and Sole Representative of Playwright

After reading contradictory advertisements last week in two theatrical publications one is at a loss as to who controls the plays of Willard Mack, author of "Kick In," "So Much for So Much," and others. One paper stated in flaring type that Charles Bachmann was Mr. Mack's sole representative, while the other contained a warning by A. H. Woods that he would prosecute to the full extent of the law any violation of an agreement between him and Mr. Mack whereby all manuscripts by Mack must first be presented to him.

"I have just become a partner of Willard Mack," said Mr. Bachmann the other day to a MIRROR representative, who desired some solution to the perplexing question, "and I have sole rights to his plays, playlets, and moving picture scenarios. I'm about to begin a vaudeville tour in 'Blindman's Buff,' in which Mr. Mack lately appeared at the Palace, and I have here thirty or more plays and playlets which are available for production.

"My former misunderstanding with Mr. Mack goes back to the time I was playing the Western vaudeville circuits in his play, 'Their Getaway.' I purchased the rights to this playlet from his former wife, Maude Leone, after Mack had given her sole ownership. Then I learned that Mr. Woods was about to produce a four-act play called 'Kick In,' which was said to be 'Their Getaway' elaborated. Cancelling my bookings I came East in December to prepare an injunction against Mr. Woods and Willard Mack. But after hearing both sides of the case Mr. Woods saw the justice in my contention and agreed to give me the author's royalties or 5 per cent. of the gross receipts of the play. I received this 5 per cent. from December until the play closed at the Bronx Opera House two weeks ago, and I shall continue to receive it next season when the play goes on tour."

Mr. Bachmann showed statements of the receipts, and emphasized the fact that all differences with Mr. Mack had been patched up. "I consider Mr. Mack," he concluded, "the best writer of melodrama to-day in this country, and he, on the other hand, believes I'm a good fighter when it comes to upholding my rights. So we're working together for mutual benefit."

BERNHARDT HERE SEPT. 20

To Open at New Amsterdam Theater in Repertoire of Seven Plays

William F. Connor has completed arrangements with Klaw and Erlanger to present Sarah Bernhardt for a limited engagement at the New Amsterdam Theater, beginning Sept. 20. The New York season will be followed by a tour of the principal cities. The complete repertoire will be composed of the following plays: "Jeanne Dore," by Tristan Bernard; "Madame X," Victor Hugo's "Lucretia Borgia," "Camille," "Phedre," "La Mort de Tintagile," by Maurice Maeterlinck, and "Resurrection," by Bataille. The last two plays, with "Jeanne Dore," are new in Madame Bernhardt's repertoire.

LOU-TELLEGEN IN COURT

Lou-Tellegen, who is now playing the part of a sauve "gentleman burglar" in "Taking Chances" at the Thirty-ninth Street Theater, appeared before Magistrate Murphy in the Yorkville Court last Wednesday morning to answer charges of participating in an alleged immoral production. Mr. Tellegen was arrested upon the complaint of Howard Clark Barber, superintendent of the Society for the Suppression of Vice. Mr. Barber claims that the second act of "Taking Chances," in which Mr. Tellegen as the Count De Lastra invades the bedroom of the wife of the Minister of Police during the midnight hours, is subversive to public morals.

At the request of William Klein, counsel for Mr. Tellegen, a postponement of the case was granted by Judge Murphy until 2 P.M., Friday, May 14.

CANADIAN NOTES

George M. Dantree, our Toronto man, reports that "The Lady in Red," at the Princess, with Valli Valli, et al., did a smashing business. That Emma Bunting in "Help Wanted" pleased mightily at the Grand Opera House. That throngs attended the Hippodrome vaudeville. That the serious opera at Shea's was not up to the mark. That the Harwell Stock company in "Girl in the Taxi" did well at the Royal Alexandra. That the vaudeville bill at Keith's was above average to big houses. That the Toronto Carol Club Minstrels packed the Madison Theater. All attractions April 26-May 1.

W. A. Tremayne, THE MIRROR look-out in Montreal, says that "The Two Orphans," May 3-8, by His Majesty's Players, was unexceptional in every respect. "A Long Way to Tipperary," May 10-15. The Orpheum Players in "Seven Keys to Baldpate," had a rousing reception May 3. The season is promising. H. Percy Meldon is at the helm.

WARNER WEDS MISS STANWOOD

Henry B. Warner, late star of "Alias Jimmy Valentine" and "The Ghost Breaker," and who recently concluded a starring engagement in the Western company of "Under Cover," was married in Chicago on May 3 to Marguerite L. Stanwood, who, as Rita Stanwood, has been appearing as his leading woman in "Under Cover." To the marriage license clerk Mr. Warner said he was thirty-seven years old, while Miss Stanwood gave her age as twenty-six.

Mr. Warner's first wife, formerly Mrs. Fred Hamlin, was killed in an automobile accident on Long Island about a year ago.

LAMBS' GAMBOL ON MAY 29

Details of the all-star Lambs Gambol for the benefit of the Actors' Fund are nearing completion. The Gambol, which promises to be the most elaborate in the history of the club, will take place in the Metropolitan Opera House on Saturday evening, May 29. In the week following the first New York performance the company will visit Boston, Chicago, Cleveland, Detroit, Pittsburgh, and Philadelphia.

TO ENLARGE THE LITTLE

Winthrop Ames Leases Adjoining Property on Forty-fourth Street

With a view to enlarging his Little Theater, Winthrop Ames has leased from Vincent Astor for twenty years the dwelling at 244 West Forty-fourth Street, adjoining the playhouse. Plans have not been settled upon as yet.

It was Mr. Ames who introduced the intimate style of playhouse to New York. But no sooner had the Little became firmly established than "little" theaters begin to crop up with amazing rapidity not only in New York but throughout the country. This season there are six playhouses of the "intimate" variety in New York: the Little, the Bandbox, the Princess, the Punch and Judy, the Neighborhood, and the Bramhall.

CUT-RATE WAR POSTPONED

Theatrical Managers Will Settle Ticket Question Next Season

Diplomatic negotiations toward the settlement of the cut rate question have been so successful that the threatened war which the majority of managers making up the Theatrical Managers' Association announced recently would be started has been postponed.

In order to stop the practice of cut rate theater tickets a committee of managers was recently formed, of which Sam H. Harris was elected secretary, but owing to the opposition of William A. Brady and Lee Shubert—who are against the abolishment of the cut rate tickets—the issue will not be forced until next season.

REHEARSE "HANDS UP"

Rehearsals are in progress of the new Shubert musical revue, "Hands Up," in which Lew Fields and Maurice and Walton will appear as co-stars. The piece, which is in two acts and twelve scenes, centers around a stolen necklace. The book is by Edgar Smith and the music and lyrics by Ray Goetz, William Daly, and Cole Porter.

Among those engaged for principal roles are Elizabeth Brice and Charles King, Harry Conor, Bobby North, Fannie Brice, George Hassell, Charles Mitchel, and Mary Gilmore.

HENRY MILLER'S TORONTO LOSS $12,000

TORONTO (*Special*).—The Princess Theater was burned at 2.30 A.M., May 7. Henry Miller, whose "Daddy Long Legs" was the attraction, lost everything, valued at $12,000. The Princess was originally the Academy of Music, but was taken over by Whitney people twenty years ago, and eight years ago was remodeled. The front of the house and a few business offices were saved.

DANTREE.

NEW PLAY AT MOUNT VERNON, N. Y.

Ira Hards produces this week, at the Westchester Theater, Mount Vernon, for the first time on any stage, a new play by Katherine Browning Miller and Allena Kanka, entitled "The Delinquents." The principal scenes are laid in the Juvenile Court, New York city, and the cast is headed by Ina Hammer and Pell Trenton. The other members of the company are Frederic Burt, Marie Carroll, Margaret Lee, James Ashley, Leighton Stark, Walter Lewis, Adin Wilson, James Morrison, Benny Sweeney, and Master MacMacomber.

MARCIN'S PLAY IN REHEARSAL

Though Max Marcin has been successful in having his plays accepted by leading managers, he has never enjoyed the satisfaction of a production. At last, however, his patience is rewarded, for A. H. Woods began rehearsals Monday of his farce-comedy, "I Want Money." Among those engaged for the principal parts are T. Roy Barnes, Wilton Taylor, Janet Dunbar, and Catherine Harris.

ALL ALONG THE LINE

Miss Lillian M. Rankin, MIRROR correspondent at Fort Dodge, Ia., sends word that Rose Stahl broke the attendance record in that city, at the Majestic, May 4, in "A Perfect Lady." Vaudeville is over for the season. Manager Leggo, of the Majestic, has a big list of motion picture attractions for several weeks ahead.

According to Miss Bertha M. Hunter, who looks out for THE MIRROR in Claremont, N. H., "Bringing Up Father" cheered Claremont folks at the Opera House April 30.

Paul Henkel, of La Junta, Colo., sends us word that "Red Rose" did fairly well at the Bourke April 26.

Andrew Oliver Orr, our alert Macon, Ga., correspondent, notes a big bill of moving pictures at the Palace. At the Princess, Bessie Welch, May 3-8, in "The Thief," "Wished on Mabel," "Comedies," "The Last Concert," "Outcast," and "For the Honor of Bethia." At the Macon: "Black Box," May 3; "Adventures of the Yellow Curl Paper," May 4; "Poor Policy," May 5; "The Honors of Ormbay's," May 6; Matty's Decision," May 7; "Unlike Other Girls," May 8.

Ellis March, MIRROR man at Altoona, Pa., mentions that "High Jinks" did good business at the Mishler last week. "The Girl from Utah," May 11.

A Kahn, THE MIRROR'S representative in Des Moines, Ia., sends a batch of good items from which these are extracts: Billie Bunker as "Jerry" to packed houses at two performances, April 21. Her chief support was Thomas Reynolds, a former member of the Princess Stock. The play was at Berchel's. "Potash and Perlmutter," April 24-26. Maude Adams, May 3, in "Quality Street." "The New Henrietta," B. B. O., May 4. Adelaide and Hughes closed the Orpheum May 8. Des Moines's new amusement park opens May 30.

Frederick E. Norton, our correspondent in Syracuse, N. Y., tells that Forbes-Robertson played "Passing of the Third Floor Back" and "The Light That Failed," to packed houses at the Wieting, May 5. Vaudeville at the Grand closed on account of poor business. Barney Cody, a "movie" actor who appropriated the name of Charlie Chaplin, was arrested the other night on the charge of striking a boy.

DEATH OF ELEANOR CAREY

Eleanor Carey, who last appeared at the opening of the Punch and Judy Theater in 1914, died on May 8 at a hospital in Mount Vernon, N. Y., aged sixty-four years. Until a month ago she was playing in stock in St. Louis with Florence Roberts.

Miss Carey played leading Shakespearean roles with Edwin Booth, toured in "The Silver King" with Frederic de Belleville, and was associated with Richard Mansfield in his repertoire. She appeared with Mrs. Leslie Carter in "Du Barry" and with Robert Edeson in "Ransom's Folly." During the season of 1907-8 she was with the Belasco Stock company of Los Angeles.

BEACH AND MACK FINISH PLAY

Bert Beach and Willard Mack have completed the dramatization of the former's novel, "The Auction Block," the story of which concerns the attempt of a mother to barter off her daughter to the highest bidder.

FLORENCE REED QUITS CAST

Florence Reed has left the cast of "A Celebrated Case," in which she played the role of Valentine, and has gone to her summer home in Maine. Josephine Victor has succeeded Miss Reed in the play.

LEASE BROOKLYN THEATER

Charles Frohman and Klaw and Erlanger have taken a lease of the Montauk Theater in Brooklyn and the house will be booked as in the past with the better class of attractions.

GOSSIP

Granville Barker was one of the principal speakers at the Empire State Campaign Committee Suffrage Luncheon last Saturday in the Hotel Astor.

Inez Buck, who appeared last season in the title-role of "The Misleading Lady," has been engaged for the principal feminine parts with the Ben Greet Players.

Galwey Herbert was recently seen with Gertrude Kingston to play Drinkwater in Shaw's "Captain Brassbound's Conversion," at the Neighborhood Playhouse.

Dr. E. E. Kennedy has assumed the management of the Princess Theater in Fort Dodge, Ia. Mr. Carl Hepler resigned and accepted the management of a theater in Detroit, Mich.

With liabilities amounting to $30,000 and no assets, Joseph L. Plunkett, theatrical manager formerly associated with the Liebler Company, has filed a voluntary petition in bankruptcy. Theatrical ventures, which resulted disastrously, are given as the cause of the petition.

Jerome H. Patrick, of "Marie Odile," has been added to the list of prominent actors who will appear in the Green Room Club Review at the Shubert Theater on the afternoon of Friday, May 21. Mr. Patrick will have the leading male role, with Grace George in the new one-act play, "The Wonder of the Age."

THE FIRST NIGHTER

"A FULL HOUSE"

Farce in Three Acts by Fred Jackson. Produced by H. H. Frazee at the Longacre Theater, May 10.

Parkes	Edgar Norton
Susie	May Vokes
Ottilie Howell	Elisabeth Nelson
Mrs. Winsecker	Maud Turner Gordon
Daphne Charters	Claiborne Foster
Nicholas King	Herbert Corthell
Ned Pembroke, Jr.	Ralph Morgan
George Howell	George Parsons
Dougherty	C. W. Goodrich
Jim Mooney	Hugh Cameron
Clancy	Arthur P. Hyman
Mrs. Fleming	Clare Weiden
Vera Vernon	Bernice Buck
Mrs. Pembroke	Ida Darling

Evidently H. H. Frazee is a lucky player of draw poker. It was this greatest of indoor sports which suggested so appropriate a name as "A Pair of Sixes" for the uproarious farce presented a year ago at the same theater. And now, from either design or accident, another poker expression has been employed as the title for the first of the expected crop of Summer farces. Mr. Frazee again holds a winning hand, and unless all signs fail he will need to enlarge his staff of croupiers to rake in the profits.

However, "A Full House," which is said to be Mr. Jackson's first effort at playwriting, has nothing to do with gambling, but concerns the predicament into which a lawyer falls when he comes by mistake in possession of a set of burglar's tools and a stolen necklace. Not a new idea to be sure. But the author has handled his subject with such freshness and piquancy of dialogue and with such novelty and humor of situation that his farce is, indeed, one of the most amusing contributions to the New York stage in recent years. Even such reliable fun-making devices as the telephone, doors, and closets—assuredly first aids to the farce writer—take on new interest at his hands.

Having sublet an apartment on Riverside Drive, George Howell, a lawyer, tears himself away from his bride of a day to visit Boston in the interests of a young client who, though in love with his wife's sister, is afraid to propose to her until certain monetary demands of a chorus girl sweetheart are satisfied. Successful in obtaining the compromising love letters of the impressionable roue, the lawyer makes the fateful mistake of returning to New York on the New York, New Haven and Hartford Railroad. A wreck occurs, and in the haste to reach safety, he picks up the traveling bag of a burglar who had robbed a fashionable Beacon Street home of a costly ruby necklace. The mistake is not discovered until the crook arrives with the lawyer's bag and asks to exchange the letters for the jewels.

By this time complications have developed rapidly. The wife, in her earnest efforts to rescue her husband from the shadow of the bastile, unwittingly misplaces the necklace and it falls into the hands of a half-witted servant, who wants the reward granted for its restoration in order to enable her to reach her dearly beloved Sioux City, Ia. The police are sent for. While they are busy searching the members of the household, the burglar wheedles the necklace away from the servant and, upon the payment of the reward offered, returns it to its rightful owner who has arrived on the scene.

A departure in the physique of crooks has been made in this play. Instead of the usual lean and hungry variety he is served up to us in the healthy rotund figure of Herbert Corthell. Mr. Corthell's burglar was consistently amusing and decidedly likable. To the role of the servant from Sioux City, May Vokes brought her eccentric postures and picturesqueness of make-up. She added another triumph to her already long list of quaint characterizations. George Parsons was humorous as the blundering lawyer. Ralph Morgan and Claiborne Foster acted the young lovers with spirit. Elizabeth Nelson was charming as the perturbed wife. Emphatic hits were scored by Hugh Cameron as a watchfully, waiting policeman, Edgar Norton as an English butler, and Bernice Buck as a flashy chorus girl.

"THE LOST CO-RESPONDENT"

A Farcical Comedy in Two Acts, by Butler Davenport. Produced by the Bramhall Players at the Bramhall Playhouse, May 8.

Adolph	Jack Ford
The Woman	Edna Archer Crawford
Duke Frothingham	Frank Patton
Channing Armstrong	Butler Davenport
The Female	Ina Brooks
Nina Armstrong	Celia Randolph
Mr. Doty	Gideon Burton
Mr. Boyd	Hamilton Mott
Mr. Flint	Jack Murphy
Guiseppe	Charles Coghlan
Vaugrano	Louis Alberni
Inspector Guffy	John Jarrett
Thomas Snowden	Daniel Jarrett

The engagement of Butler Davenport's latest play, "The Lost Co-respondent," was brought to a close after three successive performances. The playgoing public was quite indifferent to the plight of the heroine—or heroines (there seemed to be any number of lost co-respondents)—and even so earnest and original an actor-manager as Mr. Davenport disdains to perform to unappreciative ushers.

Yet there was a real idea lurking in Mr. Davenport's play. The existence of professional co-respondents who will supply adulterous testimony on demand for the benefit of mutinous households is a theme practically untouched in this country or in England. It might furnish a subject for splendid satire in the skillful hands of a Shaw. But Mr. Davenport failed to realize its satiric or even farcical possibilities, and it was lost, or rather buried, beneath an appalling mass of incoherency.

Hideously-gowned female co-respondents and comic paper detectives and waiters rushed about without reason or purpose, explaining their actions in maudlin and indecent terms. The intolerable stupidity and offensive vulgarity of the play led that Broadway barometer, E. Kelcey Allen, to declare epigrammatically that "'The Lost Co-respondent' is unlike 'Paradise Lost'—it can never be regained."

Mr. Davenport, who is a shrewd student of the theater and who possesses a decided gift for observing manners, will undoubtedly profit by his last experience, and hereafter will not subordinate all technique of the drama to the effort to write clever lines.

"THE MIKADO"

Comic Opera by Sir William Gilbert and Sir Arthur Sullivan. Revived by William A. Brady at the Forty-eighth Street Theater, May 10.

The Mikado of Japan	William Danforth
Nanki-Poo, his son, disguised as a wandering minstrel, and in love with Yum Yum	Arthur Aldridge
Ko-Ko, Lord High Executioner of Titipu	Mr. Hopper
Pooh-Bah, Lord High Everything Else	Herbert Waterous
Pish-Tush, a Noble Lord	John Willard
Yum-Yum, Pitti-Sing, Peep-Bo (Three Sisters—Wards of Ko-Ko)	Natalie Alt, Gladys Caldwell, Alice McComb
Katisha, an elderly lady, in love with Nanki-Poo	Marie Horgan

"The Mikado" was presented Monday night as the second revival of the De Wolf Hopper-Gilbert and Sullivan season at the Forty-eighth Street Theater. The opera is quite the most widely favored of all of the Gilbert-Sullivan works, and in the part of Ko-Ko, De Wolf Hopper has, perhaps, achieved his greatest triumph. Undoubtedly due to the intimate quality of the playhouse, the opera was sung and acted with greater spirit and with a keener sense of humor than has been apparent in recent years. The close proximity to the players seemed to give the audience a finer appreciation of the subtlety of the satire and the refinement of the score.

William Danforth contributed a grimly humorous characterization of the title-role, and Natalie Alt, Gladys Caldwell, and Alice McComb were delightful as the three little maids from school.

BARKER TO OPEN AT YALE

The Yale Bowl in New Haven will be inaugurated as a place for dramatic entertainment next Saturday afternoon when Granville Barker will begin in it his season of Greek plays at Eastern colleges with a performance of "Ophigenia in Tauris." Among the 10,000 spectators, who, it is expected, will attend the performance, will be many from New York, who will make the trip by train or motor. Representatives of the New York newspapers and theatrical publications will be present.

The tragedy will be performed on a stage placed in the center of the bowl. Special music will be given by a large orchestra, under the direction of Elliott Schenck.

The principals will include Lillah McCarthy, Edith Wynne Matthison, Chrystal Herne, Gladys Hanson, Alma Kruger, Ian Maclaren, Philip Merrivale, and others.

SEES PARALLEL IN FROHMAN DEATH

Frank Bruner, one of Charles Frohman's staff, now ahead of "The Girl from Utah," was at the Court Square Theater, Springfield, last Friday, when the news of the death of Mr. Frohman by the sinking of the *Lusitania* came in. It recalled to him the curious coincidence that he was also here in April, 1912, ahead of one of the late Henry B. Harris's productions when news came from the *Titanic* disaster that Manager Harris was not among those saved.

EDWIN DWIGHT.

TO GIVE "ANDROCLES" ON TOUR

Percy Burton, for the past eight years general manager for Forbes-Robertson, has formed a partnership with Granville Barker and Lillah McCarthy to present on tour next season "Androcles and the Lion" and "The Man Who Married a Dumb Wife," which featured Mr. Barker's repertory season at Wallack's. The new style of staging employed in these plays will be retained for the road season.

BEN GREET PLAYERS TO BEGIN TOUR

The tour of the Ben Greet Players will begin this month under the direction of L. M. Goodstadt. Their repertory will include "A Midsummer Night's Dream," "The Tempest," "Twelfth Night," "As You Like It," "She Stoops to Conquer," and "Masks and Faces."

STAGE SUFFERS HEAVY LOSSES

Charles Frohman, Charles Klein and Justus Miles Forman Lose Lives in Sinking of Liner "Lusitania"

In the death of Charles Frohman in the sinking of the *Lusitania* off the Irish Coast last Friday afternoon, the theatrical world suffers one of the most lamentable disasters of recent years. Mr. Frohman was on his way to London on his annual trip to look after his London interests, especially in connection with Sir James Barrie's new play, "Rosy Rapture."

Mr. Frohman has been for more than twenty-five years one of America's leading producers, and for several years he and his brother, Daniel, dominated the theatrical business. He has been in control of the Empire, the Lyceum, the Knickerbocker, the Savoy, and Garrick theaters in New York, and at different times the leading London theaters—the Globe, Duke of York's, Comedy, Aldwych, Vaudeville, Prince of Wales, and Adelphi theaters in London, and has produced hundreds of plays and introduced many stars.

He was born in Sandusky, O., June 17, 1860, and came to New York when he was twelve years old to take a position as clerk in the office of the *Tribune*. He started his theatrical career selling tickets at Hooley's Theater in Brooklyn. From this association he rose until in his seventeenth year he took charge of the Chicago Comedy Theater. He next directed the Haverly Minstrels.

In 1877, Mr. Frohman became assistant manager of the Madison Square Theater under his brother, Daniel. Establishing himself there as a play broker he brought out Bronson Howard's "Shenandoah." This production was enormously successful, and he branched out into active producing.

Of late years he has centered his productions around the Empire Theater in New York. His stars include Maude Adams, Ethel Barrymore, John Drew, Billie Burke, Otis Skinner, Blanche Bates, William Gillette, Marie Doro, Donald Brian, Julia Sanderson, Joseph Cawthorne, Hattie Williams, and Ann Murdock.

For many years Mr. Frohman had had arrangements with the greatest dramatists of England and France—Barrie, Pinero, Shaw, Haddon Chambers, Maughan, Rostand, Bernstein, De Flers, and Caillavet.

All of the plays of Sir James Barrie have been produced by Mr. Frohman. In fact, he was responsible for Sir James becoming a playwright.

Until recently he made almost as many and as important productions in London as in New York. Bad health in the last few years, however, has caused him to curtail his activities abroad, though he still retained his connections with English and French dramatists. Retiring and unassuming, Charles Frohman's dread of publicity amounted to almost an obsession. He is said to have been the best known theatrical manager, but one of the least known men as an individual ever in the public mind.

Mr. Frohman's body, which was identified after a long search in a Queenstown temporary morgue by William Lestoeq, London manager for Mr. Frohman, will be shipped to New York on the first available steamer. The funeral arrangements will be announced later. He is survived by two brothers and two sisters.

Charles Klein, who accompanied Mr. Frohman on the *Lusitania*, is best known to theatergoers as the author of "The Lion and the Mouse" and "The Music Master." He was born in London in 1867, but until he made his home in England two years ago he had done all his active work as a playwright in America.

Attention first was attracted to Mr. Klein as a dramatist by "The District Attorney," which he wrote in 1895. Others of his earlier works were "The Auctioneer," which was revived last season, and "El Capitan." In 1904 he wrote "The Music Master," in which David Warfield made one of the greatest hits of his career. A year later Mr. Klein's most successful play, "The Lion and the Mouse," was produced. This play made great fortunes for the author and his producer, the late Henry B. Harris. Two of his other best known works are "The Third Degree" and "The Gamblers."

Mr. Klein had recently made arrangements with Selwyn and Company for the production next season of a new play for Julian Eltinge, called "Cousin Jane," and for a sequel to "Potash and Perlmutter," his most successful work in late years, to be called "Potash and Perlmutter in Society."

Through his work as a playreader for Charles Frohman, Mr. Klein met Lillian Gottlieb and married her. His only son, Philip Klein, is also interested in theatricals, and is at present taking motion pictures in the war zone. Mr. Klein leaves two brothers, Manuel Klein, formerly musical director of the Hippodrome, and Herman Klein, well-known music teacher in London.

Justus Miles Forman was on his way to France to act as correspondent for the *Times*. He is said to have received numerous warnings not to sail on the ship. Long popular as a writer of short stories and novels, Mr. Forman recently made his first appearance as a playwright with "The Hyphen," which centered about the loyalty of German-Americans. The play was not favorably received in New York and closed at the Knickerbocker Theater after a two weeks' engagement.

Mr. Forman was born in Leroy, N. Y., in 1875. After graduating from Yale in 1898 he went to Paris to study art. He returned to America and gave up art for fiction, in which he was highly successful. He never married, and in recent years has maintained bachelor apartments at 14 East Thirty-seventh Street.

The report that Mrs. Leslie Faber, who is the daughter of Henry Arthur Jones, was among those who perished in the disaster is not true. Mrs. Faber did not sail on the *Lusitania*.

Rita Jolivet cabled friends Saturday morning of her safety. To reporters at Queenstown she said that she was with Mr. Frohman when the ship began to sink and that his last words were addressed to her. Miss Jolivet appeared early in the season in "What It Means to a Woman" at the Longacre Theater.

CATHERINE TOWER'S STAGE LIMP

MILWAUKEE (*Special*).—Catherine Tower, of the Shubert Stock company, while playing "The Case of Becky" the other night, sprained her ankle, but finished the act before she said anything. She kept right on, because she did not want an understudy to take her place. It was necessary for her to use a cane while playing the matinee the next day. She still uses a cane when walking the street, but on the stage walks without one, and although it pains her, she smiles and makes you think that she limps because it is part of the play. She gave a fine portrayal of the dual character. Other members of the cast: Dr. Emerson, George Taylor; Arnold, Malcolm Fassett; Professor Balzamo, Frank Jamison; Miss Pettingale, Marie Curtis; Dr. Peters, Arthur Holman; Thomas, J. Warren. "The Misleading Lady" May 3.

PATSWALD.

DEBUT IN PITTSBURGH STOCK

PITTSBURGH (*Special*).—Carl Brickert, the new leading man of the Davis Players, made his Pittsburgh debut at the new Davis May 3-8 in "Ready Money," in the role of Stephen Baird. The impression he made on the Davis patrons was indeed favorable. Mr. Brickert is endowed with acting ability, good looks and a pleasing voice. Mary Hall had little to do in this offering, but did that little well. Among others in the cast were Jessie Mueller, Mrs. DeShon, Wilfred Lytell, Louis Kimball, Florence Flynn, and Joseph Stanhope. "A Celebrated Case" is the offering May 10-15.

PACKINEZ.

BONSTELLE, BLOOD, BUFFALO

BUFFALO, N. Y. (*Special*).—At the Star, May 3-8, the Bonstelle company presented "We Are Seven" to good houses. Miss Bonstelle as Diantha Kerr. "The Argyle Case" week of May 10.

Adsie Blood and her company played at the Teck, May 3-8, "The Misleading Lady." Miss Blood was seen in the role of Helen. Good houses. "Janice Meredith," week of May 10.

BARNES.

DANIEL FROHMAN ACTIVE

Will Probably Take Brother's Place in Producing Field

Theatrical men are indulging in much speculation as to the disposal of Charles Frohman's business affairs. Though no announcement has been issued from the Frohman offices, it is said that Daniel Frohman will re-enter the field of "legitimate" production in the place of his brother. For the present, it can be safely stated, none of the Frohman attractions will be suspended nor any of the road companies withdrawn.

Klaw and Erlanger were actively associated with Mr. Frohman, and as a result of his death it is expected that the negotiations upon "working agreement" between them and the Shuberts, which were recently broken off, will be resumed.

NEW INCORPORATIONS

ALBANY, N. Y. (*Special*).—Euclid Producing Company, New York city. General theatrical business. Capital, $30,000. Directors: Barton L. Deming, Cleveland, Ohio; William Elliot, Mary A. Isenbeck, 290 West Forty-second Street, New York city.

Coren Amusement Company, New York city. To conduct theatrical enterprises of various kinds. Capital, $2,000. Directors: C. W. Goel, Frank Coren, Morris Heine, 230 Bowery, New York city.

Theater Exhibition Company, New York city. To engage in a general theatrical business. Capital, $3,000. Directors: Charles W. Goel, Max Sager, Edward A. Belkin, 70 Lenox Avenue, New York city.

Musicians' Concert Management, Inc., New York city. Theatrical and concert enterprises. Capital, $1,000. Directors: J. W. Frothingham, Florence L. Pram, J. Stanley Brown, 26 Exchange Place, New York city. C. W. HERRICK.

ACTORS' CHURCH ALLIANCE

The May service of the New York Chapter of the Actors' Church Alliance will be held next Sunday evening, May 16, at the chapel of the Intercession, Broadway at 155th Street, at 8 o'clock. The service will be conducted by the Vicar, Rev. Dr. Milo H. Gates, and the sermon will be preached by the Secretary of the Alliance, Rev. Walter E. Bentley, on the subject, "What We Are Trying to Do for the Actor." There will be a special musical programme, and all members of the profession are cordially invited.

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BOSTON

Frohman's Death Changes a Plan—"The Last Laugh" Nearly Ready—Cort-Shubert Exchange

BOSTON, May 11 (*Special*).—Theatrical news in Boston is summed up in one word, *Lusitania*. With Charles Frohman, Charles Klein and Julius M. Forman aboard the ill-fated ship, there is little for the playgoing public to discuss but the terrible tragedy. Mr. Frohman had many warm friends here, Mr. Klein was also well known in the city, and by the irony of fate Mr. Forman's play about German-Americans called "The Hyphen," was being acted at the Hollis. On Saturday evening that theater was closed for the season, as when it was learned that Mr. Frohman was lost, it was decided to give up the performances here of the "all-star" cast in "A Celebrated Case."

Only one playhouse changed its bill last evening, and that was the Castle Square, where "Common Clay," after seventeen weeks of success, was followed by "Maggie Pepper," already seen in this city with Rose Stahl. Doris Olasen came back to play the same part. At the Wilbur the farce of "A Pair of Sixes" is in its twentieth week, and at the Shubert "The Revolt" is in its second and last week. Probably the Shubert will close next Saturday. Last Saturday the Colonial closed for the Summer, after a fortnight's business with George Cohan and William Collier that put many dollars into the pockets of those fortunate players. The house was packed to the doors at every performance. Extensive alterations will be made in the Colonial Theater building this Summer.

Meanwhile at the Cort the new farce by Paul Dickey and Charles W. Goddard, entitled "The Last Laugh," is being put into shape. There is a good company, headed by Edward Abeles, and there is opportunity to work up as successful a piece as "The Misleading Lady." The Shuberts are to book attractions at the Cort in the future, and the Cort people will book some of their attractions at the Shubert houses, an arrangement that will prove of great benefit to the Cort.

Edward D. Smith, the resident-manager of the Shubert, Wilbur, and Majestic theaters, is associated with the management of the Pemberton Hotel and the Pemberton Inn. Mr. Smith came here from Chicago a dozen years ago. It was he who interested the Shuberts in the playhouse known as the Shubert Theater, and he was also active in the promotion of the Wilbur Theater. Pemberton Hotel and Pemberton Inn are Summer places at Hull, easily reached by a pleasant trip down the harbor, and years ago were popular. Mr. Smith will undoubtedly succeed in bringing back their former prestige.

The failure of the Boston Opera company gave an opportunity to the wise writers of the press to say, "I told you so," but not one of them said it. Instead, the editorials and comments were dignified and discreet. As to what the New Yorkers, who are said to have the Opera House, will do with it is still a matter of conjecture.

J. B. CLAPP.

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ACTORS' EQUITY ASSO'N

"Ninety in Shade" Actors Get Body Execution Against D. V. Arthur—Frazee-Lee Case Settled

Actors' Equity Association

At the last meeting of the Council, held in the association rooms, Suite 608, Longacre Building, on May 3, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edward Connelly, John Cope, Howard Kyle, Grant Mitchell, John Westley, and Thomas Wise.

New members elected:

Marguerite Batterson	Oscar L. Figman
Victor R. Beecroft	Adelaide F. Hibbard
Ray Brown	Benedict MacQuarrie
Rexford Burnett	Frank Wright

The Constitution and By-Laws of the Association, as originally adopted on May 26, 1913, are being printed on parchment. They will be ready in a few days, and then the secretary will invite each of the one hundred and twelve actors who participated in their adoption to come to the office and sign them. Afterward they shall be framed and hung in the Council room.

Actors suffer many disadvantages from the nomadic nature of their work. They may be injured civilly or criminally in some town on tour and go on their way, perforce, unable to tarry for redress while the law delays. The association holds several cases in abeyance, hoping for the time when the offenders may be served with legal process in New York, or when one or more of the damaged complainants may revisit the places where the wrongs were committed and appear in person to testify.

A prominent New York theatrical firm that gave an afternoon performance on Easter Monday of a current success, and advertised it as an "Extra Matinee," failed to pay the company for their services. Complying with an appeal from members of the A. E. A. who were affected thereby, we wrote the management in an equitable spirit. A reply is awaited with keen interest.

Our counsel, Mr. Turner, tells us a case of unusual interest to members of the profession has just been decided by Mr. Justice Lynn, sitting in the Municipal Court, Third District, viz.:

Messrs. Lowry and Eaton employed, among others, in the "Ninety in the Shade" company, by Mr. Daniel V. Arthur, brought suit for two weeks' wages, and made claim that, under the provisions of Section 274 of the Municipal Court Act, they were entitled to an order of arrest in order to enforce such judgment as they might obtain.

JUDGMENT IN FAVOR OF WAGE-EARNERS.

In an action, brought in the Municipal Court, by a journeyman, laborer, or other employe, whose employment answered to the general description of wage-earner, for services rendered or wages earned in such capacity, if the plaintiff recovers a judgment for a sum not exceeding $50, exclusive of costs, and the action shall have been brought within two months after the cause of action accrued, no property of the defendant is exempt from levy and sale by virtue of an execution against such property, issued thereupon; and, if such an execution is returned wholly or partly unsatisfied, the clerk must, upon application of the plaintiff, issue an execution against the person of the defendant for the sum remaining uncollected, if the indorsement required by this act to the effect that defendant was liable to arrest was complied with. A defendant arrested by virtue of an execution so issued against his person, must be actually confined in the jail, and is not entitled to the liberties thereof; but he must be discharged after having been so confined for fifteen days. After his discharge another execution against his person cannot be issued upon the judgment, but the judgment creditor may enforce the judgment against property as if the execution, from which the judgment debtor is discharged, has been returned, without his being taken.

Mr. Justice Lynn awarded a judgment to both Messrs. Lowry and Eaton, and also decided that they were entitled, in case an execution against the property of the defendant is returned unsatisfied, to arrest the defendant.

The Council has determined to test out as expeditiously as possible cases of general interest, and very shortly the question as to whether members of the association shall be entitled to a preference as wage-earners in case of bankruptcy will be passed upon by the courts.

Members are requested in all cases, where the attention of the association is desired, to report as promptly as possible any claim which they may have, as, in many cases, the time when the claim is made may affect the remedy.

An adjustment of interest to the members of the association has just been made. Miss Caroline Lee brought an action in the Municipal Court against Messrs. Frazee and McGregor, claiming that after rehearsing for a considerable length of time her services were dispensed with before the opening because of certain changes desired by the management, but through no fault of her own. The question which would have been litigated was the amount to which, under the circumstances, the actress was entitled. The association took a special interest in this case because of its belief that it is not equitable to give free rehearsals where the actor is not allowed to play the part through no fault of his own.

Each member is hereby urgently reminded that the office should have his or her *reliable* address. Too much mail is being returned marked "Not Found."

BRUCE MCRAE, Cor. Secretary,
HOWARD KYLE, Rec. Secretary.

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PRINCESS COMPANY, DES MOINES

DES MOINES, IA. (*Special*).—"Over Night," by the Princess company, week of May 2, was capitally presented. Particularly effective in their respective roles were Fay Bainter, Edward Woodruff, William Forestelle, Margaret Dills, Eugene Shakespeare, Mary Hoine, and Mr. Brister. "The Country Boy," by the same cast, week of May 9. The company gave "Years of Discretion" week of April 25. KAHN.

"Disraeli," by Louis N. Parker, at the Grand, Worcester, Mass., week ending May 8, management of William Dehlman.

"The College Widow," at the Jefferson, Auburn, N. Y., week ending May 8, management of Harry March.

"Zaza," at the Shubert, Minneapolis, Minn., week ending May 8, with Florence Roberts in the leading role, supported by the Bainbridge Players, management of A. G. Bainbridge, Jr.

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(Sitting): Lynne Overman, Sydney Shields, Minor S. Watson, Helen Reimer, Homer Miles, and Genevieve Cliffe.

NEWS OF STOCK PLAYS AND PLAYERS

The TICKER

It is a fact that an actor or actress who has played in regular productions and then drifted into stock, prefers the latter to the former. Of course there is a reason, and Miss Florence St. Leonard, the new second woman at Keith's in Portland, Ore., has told her reason, and we believe our stock readers will appreciate what she says:

"No matter how fine a part you may have, if you are appearing in a road production you never see the same audience twice. Even in New York you are perfectly certain that the same people won't come to see you fifteen or twenty or even two or three times. But in stock the same people may occupy the same seats week in and week out. You grow to recognise their faces and you actually feel that the members of your audience are personal friends, whether you have met them off the stage or not. There's another compensation for working in stock, too, that never fails to gratify me. No matter how bad a part you have this week, there is every possibility that next week you may have a splendid one. In a production you are bound to play the same part week in and week out for the entire season, but in stock at least you intersperse the bad parts and the good so that there is a degree of variety."

MISS GERTRUDE FOWLER,
Leading Lady Malley-Denison Stock Company, Schenectady, N. Y.

Seldom does a stock actress receive instant recognition by a strange public, but such was the reception accorded Miss Gertrude Fowler, leading lady of the Malley-Denison Stock company, which recently opened at Schenectady, N. Y. Miss Fowler, who is at home in emotional roles, gave such a splendid portrayal of the persecuted shop girl in "Within the Law," that her popularity was almost instantaneous. Miss Fowler, who is a graduate of the college of experience, made her debut with the famous George Fawcett stock in Baltimore and has filled important roles in such productions as "Seven Days," "The Man of the Hour," "Fine Feathers," "The Fortune Hunter," and starred in "Beverly of Graustark," and was with stock in Malden, Scranton and Bridgeport. She has also appeared in vaudeville and motion pictures. Miss Fowler is also a student of Shakespeare and recently appeared in New York in a special performance of "A Midsummer Night's Dream."

GREATER NEW YORK STOCK

Keith's Bronx.—For week May 3, "A Celebrated Case" was the ambitious presentation by the B. F. Keith Players. In view of the fact that this same play is being presented with an all-star cast at the Empire Theater and that consequently the inevitable comparison would be drawn, these players were spurred on to a performance long to be remembered for the dexterity in the handling of the different characters that one can hardly reasonably expect with so little preparation. Rowden Hall as Jean Renaud, Julie Herne as Madeline Renaud, W. H. Gerald as the Count, Walter Marshall, Fred C. House, Margaret Fielding, Albert Gebhardt, Luella Morey, Russell Parker, David Hewitt, Mrs. Frank R. Frayne, Hal Oliver, Frances Witherall, and Baby Frayne, a very clever child performer, were most satisfactory. Motion pictures in place of vaudeville between the acts. Week May 10, "The Fight."

IDA C. MALCOMSON.

Brooklyn.—With the invasion of the Phillips Players at Teller's Broadway Theater May 3, Brooklyn will be assured at least one Summer stock organization. Minna Phillips, Victor Browne, Frederick Clayton, and Charlotte Wade Daniels, all Brooklyn favorites, are included in the roster of the new company. With the closing of the regular stock companies the Broadway should enjoy a liberal amount of Summer patronage.

The opening attraction was "Panthea," in which Miss Phillips played the leading role. Mr. Browne, who was formerly leading man at the Gotham Theater, appeared as Gerard Mordaunt. The other assignments were capably handled by Mr. Clayton, Mrs. Daniels, Harry I. Fraser, Marian Nichols, Edgar Norris, and Edmund Dalby.

The Crescent Players were seen in a worthy production of "Tess of the Storm Country." Miss Leah Winslow deserves considerable credit for her portrayal of the title-role. Robert Gleckler's performance of the clergyman was commendable. Clara Mackin, Beatrice Moreland, and Charles Schofield won favor with their work. The play was produced under the personal direction of J. Francis Kirk, who will direct the Crescent productions for the remainder of the season.

Dudley Ayers scored a genuine triumph in the role of Jerraboam Martin in "He Comes Up Smiling," which was the closing week's attraction at the Grand. Miss Minna Gombel gave a delightful performance of Billie, the broker's daughter. Miss Gombel has become very popular during her short engagement at the Grand. In ingenue leads she is in the foremost rank, and it would be safe to predict a splendid future for her. William Elliot won favor as the broker, while Earl Simmons, Frances McGrath and other members of the company were seen in the supporting roles.

J. LEROY DAVO.

Lexington Players.—The Lexington Players, a new stock organization under the stage direction of Harry McKee, opened at the Lexington Avenue Opera House in "The Misleading Lady." Frances Ferne had the title-role. William Corbett is leading man. Others in the company are J. Irving White, John Dilson, Jack Roche, William S. Lyons, Franklyn George, Vida Croly Sidney, Rexane Lansing, Florence Norton, Meta Gund, and Carrie Bellemore. Popular prices.

THREE STOCK COS. IN SAN DIEGO

SAN DIEGO, CAL. (*Special*).—On account of the great number of tourists visiting San Diego and the Exposition, there is at present three stock companies here, and all doing satisfactory business. For a city of only 100,000 people this is a pretty good showing. "The Minister's Wife," by Austin Adams, San Diego's own popular playwright, received its first production on any stage at the Empress Theater April 25, by the local stock company, headed by Myrtle Vane. The play received splendid criticisms from the San Diego papers. The theme of the play is woman's emancipation from the bonds of loveless marriage. The story is fascinating, and the plot can almost be classed as a new one. We should hear more of this play in the future. The cast was made up of Miss Myrtle Vane as the minister's wife, George W. Cheseboro as the minister, Frank Harrington as Donald Gault, and Austa Pierce, Gladys Day, Irwin Bacon, and George E. Murphy. Business was up to the standard.

Miss Virginia Brissac and John Wray have taken their company, which has been playing at the Empress, to the Spreckels Theater. They opened May 1 with "The Rose of the Rancho." Two new members have been added to the company, Rodney Hildebrandt and Jack Brice. The great Spreckels, with its large seating capacity, should enable this Coast stock to become one of the best known in the country. Miss Brissac is one of the most popular stock leading women ever seen in San Diego, and her support is always up to the standard. All of the high royalty successes will be offered.

The Mexican Stock company at the Mexican Theater has had a number of changes, and while your correspondent does not venture to pass judgment on the quality of the play in the Mexican language, it is certain that it was well received by the Mexican part of the house, and the novelty of a Mexican theater is drawing a lot of the tourist trade that hunts for our climate.

MARIE DE BEAU CHAPMAN.

NEW STOCK AT NIAGARA FALLS

The stock season in Niagara Falls will open on May 24 with a new organization at the International Theater. C. O. Moore is in charge of the project, and he has named his company the International Players. Virginia Perry and Lewis E. Parmenter will play leading parts. Miss Perry is well known in the stock world, having played in Richmond, Utica and other cities, and she has acquired a reputation as the "best dressed leading woman in stock." Mr. Parmenter has appeared in stock at Syracuse and on the road with May Robson and Lawrance D'Orsay. Those who will appear in support of Miss Perry and Mr. Parmenter include Claude Kimball, Ralph Murphy, Bijou Washburn, Susanne Morgan, Catherine Kennedy, Dudley Clements, Lawrence O'Brien, and Walter Naylor, director.

STOCKS IN NEW JERSEY

Bayonne: "A Man's Game," by the Chicago Stock company at the Bayonne Opera House, April 24-May 1, S. R. O. every night. "The Argyle Case" May 3-5, standing room at a premium. "The Strange Woman" May 5-7.

Union Hill: Summer season inaugurated at the Hudson Theater May 3, "Help Wanted" being the starter. W. C. Marron is stage-manager, and his entire company is above the average. The house is spic and span after its renovation. "The Yellow Ticket" May 10-15. "The Story of the Rosary" May 17-22. William Wood is house manager.

WALTER C. SMITH.

NEW COMPANY AT FALL RIVER

FALL RIVER, MASS. (*Special*).—To the surprise of the patrons and the public, the Premier Players Stock company closed their season May 1 after a season of four weeks. The reason given by the management was that the stage was not large enough to do justice to the plays that they wanted to present. The company was well balanced, and were gaining a firm hold with the public. Howard Hall, John F. Carleton, Carolyn Elberta, and Elisabeth Kilday returned to New York.

The Bijou Famous Players closed a very successful season May 1. Gus A. Forbes, Corrine Cantwell, and J. Arthur O'Brien returned to New York.

Evelyn Watson, who is very popular in this city, heads a new stock company which opened at the Academy May 10, presenting "Within the Law." The company includes John J. Flannigan, Evelyn Watson, Norman Wendall, Nell Barrett, Charles S. McHenry, Donolda O'Neil, Tello Webb, Roy Beauchamp, and John A. Daley.

W. P. GEE.

WILLIAM BONNEY,
An Actor With a History, Now With the Hyperion Stock, New Haven, Conn.

Few character men are better or more favorably known than William Bonney, who is playing his third successive season with the Hyperion Players at New Haven, Conn. He made his stage debut in vaudeville in London, and like so many other capable actors, his early training was obtained with such well-known stars as Thomas Jefferson, Richard Mansfield, and William H. Crane. He appeared with Miss Viola Allen for nine years, playing in "The Palace of the King," "The Sign of the Cross," and "The Eternal City." His first American appearance was nineteen years ago with Richard Mansfield at what was then Hammerstein's Harlem Opera House. Mr. Bonney's experience does not stop in big productions, for he has enjoyed a great success in the stock branch of the profession. He has appeared in stock in all of the important cities. Mr. Bonney is an actor of finished technique, a pleasing and genial personality, making a valuable asset to any stock organization.

"THE CLAIM," A STOCK PREMIERE

MINNEAPOLIS (*Special*).—At the Shubert, Florence Roberts, stock starring with the Bainbridge Players, presented for the first time on any stage April 26, "The Claim," a Western mining melodrama written by Frank Dare and Miss Roberts herself. It is understood that Frank Dare is the pseudonym of a well-known woman writer. The plot of the piece concerns Belle Jones, a singer in "honky tonks," who returns after six years to claim her child which had been abandoned on a bar six years before. A young miner and his sister have taken care of the child, and Belle, finding that they are fond of their charge, determines to blackmail them. The miner sees through her scheme and gives up the child to Belle, who takes it to the saloon where she is to sing. Some one proposes that the child sing also; a miner attempts to put his arm around the little girl, and Belle, her mother instinct suddenly aroused, attacks the man and takes the child from the saloon. In the last act she brings it back to its foster-parents, but by this time the young miner has fallen in love with her and there is the happy ending. It is understood that Miss Roberts will give the piece a Broadway showing next season. She played Belle Jones in her customary manner and Averill Harris contributed an excellent, simple and direct portrait of the miner. Others in the cast included Erin Lacey, Ruth Harding, Muriel Cole, Kenneth Bradshaw, Pete Raymond, Joseph Holicky, John Dillion, W. S. McWade, and Karl Ritter. "The Claim" was retained for a second week, the last of Florence Roberts's four-week starring engagement. Lee Baker and Edith Evelyn, the two most popular players ever seen here in stock, opened May 9 with Clyde Fitch's "The Truth" for a four weeks' special engagement. Other plays will include "The Honor of the Family," "The Awakening of Helena Ritchie," and "The Nigger." Mr. Baker has been the leading man with the Chicago "On Trial" company this season. During the Baker-Evelyn engagement, Averill Harris, leading man of the company, will enjoy a vacation in New York. He will return to open with the new leading woman, Eva Lang, who will make her first appearance in June.

CARLTON W. MILES.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—The Colonial Stock company week May 3 gave Providence its first acquaintance with "The Big Idea," a play which took on added local importance because its author, A. E. Thomas, was for several years a resident of this city, and graduated from Brown University. The production made a hit and drew large audiences to the Colonial. The offering of a comedy added pleasing variety to the attractions at this house, which as a whole has devoted its programmes to serious drama. Special praise to Godfrey Matthews and Miss Rose Mary King, in the leads, and Messrs. Dudley, Lewis and Kenmore as assistant accelerators of the action. "A Fool There Was" week May 10.

The Albee Stock company selection week May 3 also had a local flavor because of the fact that the leading member of the original cast, Miss Florence Reed, was formerly a stock player in Providence, and had been seen in the play when its road tour brought it here last Winter. Berton Churchill was cast for a heavy role, while the intensely patriotic part of the American reporter in Russia was played with enthusiasm by Mr. Overman. Miss Bertha Creighton, who alternates in leads, gave an artistic interpretation of Marya Varenka, and in her big scene was sincere and moving. "Nearly Married" week May 10.

D. C. CHACE.

CALBURNS CLOSE AT BRIDGEPORT

BRIDGEPORT, CONN. (*Special*). — "The Minstrel of Claire," one of Chauncey Olcott's, opened for a week's run at the Lyric Theater May 3, Arthur Stanford, leading man, in the part of Larry O'Lynn. With a company of thirty people supporting him, a most laudable production of the play was given. Few people in Bridgeport realized until last night that Mr. Stanford possessed such a fine voice. He brought down the house in his rendition of "My Wild Irish Rose," "Mother Machree," and other songs. The Calburn Stock company was seen at its best in the play. The piece was selected as the one with which to close the stock season in Bridgeport, and the success it achieved showed that the choice had been a good one. Kendal Weston, who directed the production of the play, also appeared in one of the parts in the piece. The play proved to be one of the big successes of the present season. Current week, Miss Madeline Traverse and her own company at the Lyric in "The Woman's Law," a new play, preparatory to a New York engagement. May 17, the Calburn Musical Comedy company will hold the boards at the Lyric for a Spring and Summer engagement. Opening play, "The Chocolate Soldier," followed with "Mary's Lamb."

ALLEN P. WEIL.

MISS NESMITH IN MAINE

Miss Ottolo Nesmith, a most capable and pleasing actress, is playing a limited engagement with the Empire Stock Players in Lewiston, Maine. She supported with credit Mr. Edmund Breese in "Today" at the Empire Theater, Lewiston. The critic of the Lewiston *Journal* said of her in this play, "Miss Ottolo Nesmith as the wife who loves clothes and fashion better than husband and honor in her first appearance made a favorable impression. She is tall and beautiful and has a firm understanding of the drama."

HYPERION PLAYERS, NEW HAVEN

NEW HAVEN, CONN. (*Special*).—"The Misleading Lady" was used by the Hyperion Players week May 3 and capacity houses greeted their efforts. Miss Jane Morgan contributed a fine bit of acting as Helen Steele and Charles Carver enacted the role of Jack Craigen in his usual finished interpretations. William Bonney handled the part of Boney in a very pronounced fashion, and his impersonation of this undesirable role was a personal triumph in itself. William Townshend as Tracey was very convincing and the other members of the company were cast for the roles best suited to their ability. "The Escape" week May 10, with "The Call of the North," "So Much for So Much" and "Seven Keys to Baldpate" following.

DANIEL WEBSTER DELAND, JR.

PARK AND PLAYERS, ST. LOUIS

ST. LOUIS, MO. (*Special*).—The Park Opera company were seen in an excellent production of "The Red Widow" at the Park Theater, May 3-9. Mabel Wilbur returned to the cast after a two weeks' vacation, and was given an enthusiastic welcome. She was seen in the title-role. Roger Gray also returned to the cast after a two weeks' business trip East, and was heartily received. George Nathanson, Louise Allen, Sarah Edwards, Franklyn Farnum, and Ed Smith were others who appeared to excellent advantage.

The Players Stock company were seen in a worthy presentation of "Alias Jimmy Valentine" at the Shenandoah, May 3-6. Mitchell Harris, in the title-role, was unusually good. John Maurice Sullivan also scored. Others deserving special mention were Henry Hull and Marion Ruckert.

WATKINS.

NEW STOCK IN KNOXVILLE

KNOXVILLE, TENN. (*Special*).—The Bijou Stock company gave their opening bill, "The Belle of Richmond," week April 26. The company formerly played Staub's Theater and was known as the Staub Theater Players. Miss Anna Nichols was quite enthusiastically received as the new leading woman. She has a very winning voice and an easy manner that is pleasing. Mr. Edwin Vail, the new leading man, more than fulfilled the expectations of the patrons. He is wide-awake, quick, and at the same time sincere. Others in the present company are: Nellie Kennedy, Winnie Wayne, Lucile Templeton, Leonora Hasson, Lillian Ward, Marguerite Boesel, R. C. Stout, Edwin Dale, Elton Ryan, Alfred Beaumont, Russell Snead, W. B. Wayland, and George Boesel as scenic. The company is under the management of J. P. Goring.

CHAS. B. KNUTCH.

MANHATTAN'S THIRD SEASON

ROCHESTER, N. Y. (*Special*).—The third season of the Manhattan Players at the Lyceum has opened with considerable promise. Edgar Selwyn's amusing farce, "Nearly Married," was the happy selection week May 3 for an inaugural attraction. It offered excellent opportunities to various members of the company. The new leading woman, Miss Olive Tell, fulfilled pleasingly the requirements of the role of Betty Lindsay, and Leigh Denny, who plays the lead opposite Miss Tell, brought a refreshingly welcome, youthful personality to his work. Ernest Cossart, a valued member of the company, was capital as Robinson, the Lindsay's solicitous friend. May 10, "Within the Law." Miss Ora Waldrop will return to the cast in the role of Aggie Lynch.

BOB HOGAN.

EMPRESS PLAYERS, SPOKANE

SPOKANE, WASH. (*Special*).—The Empress Stock Players presented "In Colorado," with fine success the last week in April. Miss Auda Due was cast as Nan and was the most popular of the players. Leslie Reed as Dick Rogers, the road agent whom the girl shelters, and Loring Kelly as Jim Saunders, carried with Miss Due most of the burden of the play and did it very well. Minor parts were capably taken by Betty Barrows, James Guilfoyle, Chester Warner, and Lee Tyrrell. "A Man of the People" followed.

MCCABA.

SUMMER STOCK, MONTREAL

MONTREAL (*Special*). — The Orpheum Stock began a Summer engagement May 3. The leading lady is Miss Dorothy Shoemaker, one of Belasco's picked stock leaders. Edmund Elton is leading man. Juveniles, George Stillwell and Ainsworth Arnold. William Webb in character work; Caryl Gillen in comedy; Edith Campbell Walker, supporting Miss Shoemaker; Miss Florence Roberts, character roles; Miss Merilyn Read, ingenue, and Miss Wilda Moore, juvenile, and the principals in the company. Louis Fett is the scenic artist. The Princess will put on stock before long.

TREMAYNE.

YONKERS AT YONKERS, N. Y.

The Yonkers Stock company continues to be just what Yonkers playgoers want in amusements. The play, week of May 4, was "Seven Keys to Baldpate" at the Washington Theater, in which Joseph Gillon, leading man, emphasized his versatility as a character actor. Others who did creditable work were Regine Wallace, Ellen Giernon, Jean Brae, Louise Sanford, Harry Cowan, Robert Allan, Connie Cousland, and John Wray. This week, "The Man Who Owns Broadway."

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JOSEPH GILLOW
LEADING MAN
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EDWARD C. WOODRUFF
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STOCK STAR
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PITTSBURGH

PITTSBURGH (*Special*). — Joseph Santley in "All Over Town" played an engagement at the Alvin May 3-8, before entering Chicago. Walter Jones, Roy Atwell, and Lillian Lee were the prominent funmakers. Mr. Santley was seen in some new dances, and his solo, "I Can't Forget Your Eyes," was one of the hits of the piece. Saranoff rendered some delightful violin numbers, and Johnny Boyle was credited with grotesque dancing. Others prominent in the cast were Blanche Dero, Ruth Randall, Beatrice Allen, Dorothy Young, Leone Morgan, and Richard Taber. "High Jinks," with Stella Mayhew, played a return engagement week May 10.

The Lyceum closed its regular season with "Uncle Tom's Cabin" May 3-8. Rex Beach's "The Spoilers" in motion pictures is in its second week at the Nixon.

Eva Tanguay was the big headliner of a good bill of vaudeville at the Grand May 3-5. Alla Nazimova in "War Brides" is the headliner week May 10. The much advertised "Cabiria" film is in its second week of an indefinite engagement at the Miles. The Pittsburgh Male Chorus of 100 voices appeared in costume May 3-8. "The Girls from the Follies" closed the regular season of the Victoria May 3-8. The Gayety closed a week earlier.

"Trojan Women" was presented at the Nixon Monday and Tuesday evenings, May 3, 4, by the Chicago Little Theater company. This was brought here by the Woman's Peace Party of America.

"Uncle Sam at Work" in motion pictures closed Saturday night, May 8, at the Schenley. The Sheridan Square, just closed for the season, goes over to motion pictures, beginning May 10.
D. J. FACKINER.

"STEP LIVELY" IN ROCHESTER

ROCHESTER, N. Y. (*Special*).—"Step Lively," an original musical comedy, will be seen and heard at the Baker, May 20, in behalf of charity. All of the parts will be taken by local talent. The libretto is the work of a local newspaper man, Arthur P. Kelly. There will be fourteen music numbers, consisting of popular interpolated selections. The play is in two acts, and the scenes are laid at Palm Beach. In the leading roles will be Rhea Powers as Marjorie Stuyvesant, James Athlason as Peter Stuyvesant, Marjorie's uncle; Helen Kavanagh as Virginia Davis from Richmond, Va.; Sidney Cromwell as Jefferson Davis, her brother; Edith Byrne as Mrs. Kerrem Vasile; George Cunningham as Harold Swift, a pampered son of wealth; Gardner Kavanagh, Charles Cunningham, and George V. Shaw as the Pill Brothers.

At Lowe's, week May 3, Kitty Francis in a laughable impersonation. At the Family, Tom Powell's Peerless Minstrels. At the Regent, May 6, "The Eagle's Nest." "The Carpet from Bagdad" May 6-8. "The Juggernaut" May 10-12. At the Gordon, May 5, William Elliott in "Wine and Woman." Valli Valli in "The High Road" May 6-8. "Quality Circus," by the Y. M. C. A., at the Gym, week May 3.
BOB HOGAN.

PLAYS, 1,116; ACCEPTED, 29

LOS ANGELES, CAL. (*Special*).—A quarterly report of the Morosco Play-Reading Bureau, recently issued, shows that out of 1,116 received and read, 29 were accepted. Mathematically, out of every 100 plays a man or woman writes, two and six-tenths of a play is the result of acceptance. The plays of Eastern playwrights which were lucky are:

"The Frame-Up," by Leroy Clemmens, Massachusetts.

"The Night Blooming Cereus," by Mrs. Howard Forbes, Massachusetts.

"Bell Jones's Claim," by Frank Dare, New York.

"Mrs. Shaffington," by Anita d'Este-Scott and Cosmo Hamilton, New York.

"And Now Mother Wants to Vote," by Thomas W. Wharnier, Brooklyn.

"Crooked Paths," by Francis W. Van Praag, New York.

"Waste Paper," by Francis Medhurst, New York.

"Leave It to Me," by John Merker, New York.

To this list is added a number of plays whose authors are not yet announced, including "Other Men's Sisters," "The Eurasian," "I Like Your Name," "The Bond," "Forty Years Young," "Mother-in-Law," "A Daughter of the Dawn," "Treasure Island," "On a Bet," "The Incendiary," "Circe," and an unnamed play by Cecil Owen and C. W. Ball.

DENVER

DENVER (*Special*).—The chief attraction in Denver week April 25 was Mizzi Hajos in "Sari," at the Tabor Grand, which was exceptionally pleasing. Anna Pavlowa and her Russian ballet was a delightful entertainment at the Auditorium May 1.

The Denham Players scored another splendid success in "Tess of the Storm Country," April 25-May 1. "Inconstant George" followed. This popular playhouse has inaugurated the plan of having prominent Denver soloists sing between the acts on Wednesday evenings. The Broadway Theater was given over to motion pictures April 25-May 1. Elinor Glynn's "Three Weeks" was the offering.

Eva Lang, of the Lang-Miller company, expects to leave for New York shortly to take up stock work there. Miss Lang has been very popular in Denver. The company will resume its work at the Broadway some time in May.

Ray Samuels was the headliner at the Orpheum week April 26. Blanche Ring and company in "Oh, Papa," May 3-5.

The Bonetti Opera company, made up chiefly of local talent, gave a successful presentation of "Cavalleria Rusticana," at the Auditorium, April 26. James Burke, formerly with Victor Morley in the "My Best Girl" company, took the lead.
DICKSON TITUS.

FALL RIVER

FALL RIVER, MASS. (*Special*).—All attractions enumerated appeared May 3-5: Bijou: William Farnum in "The Nigger," Charlie Chaplin, "By the Sea"; "Exploits of Elaine," Wanda, the Louis steppe Trio, Gene Bobbe and Billy Dale, Geogie Nelson and Jay Bogart, and Maxwell's Musical Maids, to large attendance. Gaby Dealys in the photo drama, "Her Triumph"; the Lowes, Tony and Norman, Wilson and Lenore, Holmes and Buchanan, and the Three Fountain Nymphs, to good business at the Savoy. With the close of the stock company May 1, the management presented musical comedy as the attractions May 3-5, when Pat White and his company offered the musical skit, "Crazy in Society." The company includes Pat White, Anna Gould, Bert Jopes, Billy Cotton, and Mae Sullivan; good attendance.
W. F. GEE.

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WASHINGTON

Unusual Incident at a Theater by a Member of the Women's Peace Party—Musical Comedy

WASHINGTON, May 11. (*Special*).—The Aborn Opera company, at the National, in "The Chocolate Soldier," had an initial week's opening that was perfect. The Columbia Musical company, commencing the season a few weeks' earlier, has established a popular reputation for the best of musical comedy and light opera.

"Robin Hood," by the Aborn company during their second week, was a performance richly enjoyed by very large audiences. The cast was a perfect one, including Philip Branson as the Sheriff of Nottingham, Sol Solomon as Guy of Gisborne, Albert Parr as Robin Hood, James Stevens as Little John, Frank Wooley as Friar Tuck, George Shields as Will Scarlet, Edith Bradford as Alan A. Dale, Estelle Wentworth as Maid Marian, Helena Morrill as Anabel, and Tillie Ballinger as Dame Durden. "The Red Widow" is the current week's offering. "The Man Who Owns Broadway" is in rehearsal to follow.

"Bright Eyes," the Karl Hoschna's musical surrounding of the Charles Dixon and Grant Stewart adaptation of "Mistakes Will Happen," during the past week gave the Columbia Musical company admirable opportunities to display their all round excellent versatility in a comely work. W. J. McCarty, a German dialect comedian of laughable ability, scored a strong success in the part of Tom Genowin, actor, author, and producer of his own new play that doesn't seem to please the author. Eleanor Henry, the popular leading soprano, scored a delightfully pleasing success in the role of Dorothy Mayland, prima donna of the Morality Theater, with Carl Hayden, Harry Short, Fred C. Palmer, Lucinda Saunders, Dorothy Walker, and Lenore Novasio, praised with ability of artiste character in support. "Naughty Marietta" is the current week's offering.

Because of the striking success that attended the production recently of "The Spring Maid," the Columbia management and director, Frank M. Rainger, have decided to repeat the presentation, as a result of the receipt of numerous requests.

Willard Holcomb, remembered in Washington as one of the dramatic editors for several years of the Washington *Post*, and again mindful as an author of the stage version of "St. Elmo" and "Lorna Doone," has been in his home city for a week directing an effective publicity campaign for the Kinemacolor moving picture, "With the Fighting Forces of Europe." His journeys from here take him to the Pacific Coast, paving the way for a screen production of great power and interest that covers a vast territory of the war zone. J. Malcolm Dunn is a wonder in explanation, not as a lecturer, but in a conversational way that holds interest. A second performance of "The Opium Pipe" was presented by request at the Belasco Monday, May 10, with the same big amateur cast and preparation that marked its recent successful presentation. As before, this extra performance is given for the benefit of the French Ambulance Motor Fund, under the patronage of Mrs. George Cabot Lodge.

The Washington branch of the Women's Peace Party gave the local public an opportunity to witness Euripides's "Trojan Women" by the Chicago Little Theater company at the Columbia Friday afternoon, May 7.

Madame Nazimova during her past week's engagement has been the center of admiration and praise for her artistic work in "War Brides." At the conclusion of every performance the star was repeatedly called to the curtain line, and at the final call a distinguished member of the Woman's Peace Party, in big attendance, arose in the audience and addressed the star personally in an enthusiastic address of the artiste's commendable play, support, and absorbing presentation; then she addressed the assembled audience, speaking with considerable length of the war as it is, and of the conditions that should be adduced to foster peace.

The current week at Keith's furnishes another big surprising bill in "The Spring Fashion Show," with Mrs. Sherborne G. Hoskins, Jr., better known as Peggy Hoskins of this city, leading a company of twenty, exhibiting bewitching gowns besides strong attractive features in Nellie V. Nichols, the magnetic comedienne; Mr. and Mrs. Jimmie Barry in "The Babe," B. A. Rolfe's musical production, "Colonial Days," "A Telephone Tangle," with Dorothy Regal; Lighter and Jordan, and Kurtis's Comedy Roosters.

The Poli Players, at Poli's during the past week, scored strongly in "Nearly Married." Current week, "Seven Keys to Baldpate."

The Gayety during the past week concluded a lengthy and successful burlesque season with the Harry Hastings's Big Show. George Peck, who, for the first five seasons, has placed the Gayety among the big attractive houses of Washington in burlesque by his notable clean-cut administration and active management, retired from actual theatrical work in the future, after a managerial existence in professional harness since 1868. He will make his permanent home on his farm near Martindale, N. Y. Wednesday night of the current week a monster benefit takes place at the Gayety by his theatrical friends and associates to express appreciation of Mr. Peck.

JOHN T. WARDE.

GRANVILLE BARKER, YALE BOWL

NEW HAVEN, CONN. (*Special*).—Preparations have been under way for the past two weeks, preparatory to the staging of "The Iphigenia in Tauris," in the Yale Bowl May 15, under the auspices of the Yale Dramatic Association. Granville Barker and his celebrated players, including Miss Lillah McCarthy, have been rehearsing since their season closed at Wallack's, and their production will mark a great step in the progress of the drama, not alone in this city, but in the country as well. The stage in the Bowl will be set in accordance with the Grecian requirements. The Greek Theater had no curtain, and there was no shifting of scenery. The construction of the wonderful Bowl makes the production possible.

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A Comedy by PAUL KESTER

CHICAGO

"Moloch," a Play About War but Not a War Play—Bills at Downtown Houses

CHICAGO, May 11. (*Special*).—"Moloch" is a play about war—these war plays must be. It opens at Powers's Theater next Monday night, May 17. It had its premiere in Cleveland Monday night, May 10. One of its producers says it is a "play of truth." Any war truth is welcome. The author is Beulah M. Dix, K. and E. and George C. Tyler held a caucus on the manuscript, and decided to try it. Chicago is to have it indefinitely, is the way the publicity man puts it. There are some good people in the cast. Witness, Holbrook Blinn, Lillian Albertson, Haidee Wright, Jean Murdock, Charles Harbury, Ruth Benson, Paul Gordon, Frank Sylvester, Philip Tonge, Rosina Henley, Cornlah Beck, Sydney Carlisle, Gareth Hughes, Henry Carville, Herbert Hansome, and about twenty others. Miss Dix has already provided the stage with "The Road to Yesterday" and "Across the Border." "Moloch" succeeds Elsie Ferguson, who goes on Western tour until August, Milwaukee, St. Paul, Minneapolis, Seattle, Portland, San Francisco, and Los Angeles.

"The White Feather," which had its first Chicago flutter at the Princess, May 2, has not yet made a favorable impression on the critics here. Percy Hammond, of the *Tribune*, calls it a frame-up, although he confesses that some of the acting is good.

Miss Barrymore's role in "The Shadow" strikes Charles Collins, critic of the *Post*, as a monologue. "The Shadow" opened at the Blackstone May 3.

Of "Help Wanted"—the star, Emma Bunting; place, La Salle Opera House; Jack Lait, the producer, says more has been written about it than was ever written about "Hamlet." Pity about Lait.

A musical stock company was installed at the La Salle Opera House May 10. Thirty people are in the organization. It is a continuous performance (from 1 P. M. to 11 P. M. Price, 20 cents on the main floor, 10 cents in the garret. The first attraction was "At Saratoga Springs."

We are to have "Celebrated Case," the same that is being tried in New York, but when or where we know not. But it is coming.

This is the sixth and final week of "Life" at the Auditorium. Next Sunday afternoon John McCormack will sing.

"Too Many Cooks" closes its seventh week at the Princess, Saturday night, May 15. Sunday night, limited return of "Pegy of My Heart," original cast.

Third week of "Along Came Ruth" at the Olympic. And this is also the third week of "The Songbird," the new play of the Hattons (Mr. and Mrs.), critics of the *Herald*. It is at the Grand, and Jane Cowl is the star.

Messrs. Gaskell and MacVitty (Inc.), of this city, announce that, about Nov. 1 next, they will produce a new musical farce, built around the present dance craze, "Step Lively."

BEVERLY BRUE.

PHILADELPHIA

English Colony of Quakers Demonstrate Approvingly—New Producing Co.'s Debut Attraction

PHILADELPHIA, May 11. (*Special*).—Evidently the theatrical season of 1914-15 of the Quaker City will go out like a lion instead of a lamb. At present, as what might be called a "grand finale," there are three exceptionally strong attractions in town. The most notable is at the Lyric, where "To-Night's the Night" has made a big success. It is the first time in years that a London Gaiety show has been seen here the same season that it opened on Broadway. It was a delightful diversion to sit through a musical comedy with both tuneful airs and pretty girls and, best of all, humor that was neither slapstick or forced, and a cast that could not be surpassed. The English colony of Philadelphia, which is much larger than in other American cities, was out in full force, and it was an unusual experience to see them roar and clap when one of the company spoke of the "cricket edition" of an evening paper instead of the "sporting extra."

A new theatrical producing company, The Herndon Corporation, made their debut in Philadelphia in the production of "The Lady in Red" at the Forrest Theater. It is a foreign musical comedy adapted for the American stage and produced under the capable direction of Frank Smithson. The cast is a good one, the star being Valli Valli, assisted most creditably by Gertrude Vanderbilt, Will Phillips, Josie Intropodi, and Edward Martindale. In the chorus is a winsome miss who stuttered most charmingly and danced with much energy and grace. Her name is Miss Herndon, and some say she is the daughter of the producer, but this is not known definitely. She has a radiant future if all goes well.

At the Adelphi, the current attraction is "Kitty MacKay," who for a short engagement having succeeded "Peg o' My Heart," which had a record run of three months.

There is no attraction announced for the Broad, and all of the other theaters downtown are either playing stock, vaudeville, or moving pictures.

William Ingersoll presents "D'Arcy of the Guards," at the Walnut Street, by his new stock company. Mr. Ingersoll took the title-role, and was supported by Ethel Von Waldron. Others in the company are Eleanor Parker, Frederick Roland, and Edwin Arnold.

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BALTIMORE

Chicago's Little Theater at Albaugh's—Irving Place Players—Aborn Opera, Et al.

BALTIMORE, May 11 (*Special*).—The past week was notable for a number of really interesting events, not the least of which was the performance by the Little Theater company of Chicago of the "Trojan Women of Euripides," which was given at Albaugh's on May 5. The play was produced under the auspices of the Women's Peace Party of Maryland. The little tragedy was splendidly acted, its value being greatly accentuated by the admirable staging and lighting effects. It was one of the most interesting and intensely compelling theatrical performances the present season has brought us. The final visit of the company from the Irving Place Theater lent further distinction to the week's entertainments. They gave two performances on Monday and Tuesday evenings, "Immer Seels-Drass" being the first play offered, while on Tuesday we enjoyed the rare treat of watching that distinguished artist, Ruidor Christian's play opposite his talented daughter, Margaret. Jack Lambden, the exceptionally capable critic of the *Sun*, wrote in the most glowing terms of this performance.

The Opera Class of the Peabody Conservatory made their second appearance in public this season with their accustomed success on Wednesday evening. One act each from "Lakme," "The Masked Ball," and "Il Trovatore" was sung.

It is difficult to find a reason for the failure of the public to patronize in larger numbers the splendid productions which the Aborns are making at Ford's. We believe a goodly portion of the public remains away from these performances for no other reason than the ridiculously low prices at which they are being offered, 25 and 50 cents. They cannot conceive of a creditable presentation being given at this scale, and we do not hesitate to remark that if $1 has been the highest price charged, another story would have resulted. Their production of "The Red Widow" was easily worth $1.50. This week "Robin Hood" is being revived with a splendid cast, including Estelle Wentworth, James Stevens, Albert Parr, Edith Bradford, and Phil Branson.

The Cecil Spooner company, headed by Miss Spooner, had an unusually profitable opening week at the Colonial, with a play entitled "No Questions Asked." It is evident from last week that she enjoys quite a local following. The engagement is for four weeks, and if successful will be extended into the Summer. Victor Sutherland was especially pleasing, playing opposite Miss Spooner. This week, "The Decoy."

Beatrice Herford easily carried off the headline honors at the Maryland last week. Richard Carle and his company presented a sketch, "If We Said All We Thought," which consisted mainly of Carle's personality. Nellie Nicholas proved to be extremely good artist of her kind and Alfred Bergen, with the exception of Carolina White, the best concert singer we can recall at this house. The Hippodrome has concluded its vaudeville season, which was far from a success, and has followed the policy of the New Theater, a la Strand Theater, and offers feature films with symphony orchestra.

I. B. KERR.

CINCINNATI

CINCINNATI (*Special*).—The last attraction at the Grand for the season appeared week May 3, when Cyril Maude opened an engagement in "Grumpy." This was a brilliant and fitting close for a season that has been none too prosperous. The play was well received and good business was the rule. Elsie Mackay, the leading lady, attracted a great deal of interested attention. The Grand will be devoted to pictures for the Summer.

Irene Franklyn topped the bill at Keith's week May 2. Agnes Scott and Henry Keane were also popular. The Three Mickey Brothers disappointed, and their place was taken by Willing, Bently and Willing in "Smart Fooling," an act in one, two blackface, and one straight. Judging from the applause that followed their act, which lasted until the lights were on for the following number, these boys will have no trouble in making good in big time vaudeville. Beginning May 23, Summer season of popular-priced vaudeville.

May 2 opened the last week at the Standard with "The Monte Carlo Girls." This house will not open next season for burlesque, and there will be but one burlesque house in the city, the Olympic, which closed its season May 1. Manager Hart, of the Standard, will manage the Olympic next season.

The regular season at Chester Park opened May 8 with high-class vaudeville for the season. Ray Bereridge, the Red Cross nurse, appeared at the Walnut for two performances May 9, 10, giving lectures illustrated by motion pictures of her experiences at the front in the war. The Chicago Little Theater company will appear at the Walnut at an early date in "Euripides."

Cincinnati's Grand Opera company in "Cavalleria Rusticana" at Music Hall May 12, with a chorus of 100 and an orchestra of 50 from the Cincinnati Symphony Orchestra.

Mr. Cyril Maude was the recipient of much social attention during his stay here. He was entertained at the Business Men's Club with a luncheon, which was attended by fifty prominents, Nicholas Longworth and Charles P. Taft were also guests. Mr. Taft entertained for Mr. Maude later in the week at his own town house, where Mr. Maude enjoyed Mr. Taft's $2,000,000 collection of paintings by the old masters. The Drama League also gave a large reception at the Gibson House, the largest of the season, when Mr. Maude gave an address.

JOHN REDHEAD FROOME, Jr.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Chauncey Olcott, at the Columbia, opened May 3 to a good house in "The Heart of Paddy Whack" for two weeks. The Alcazar had Kolb and Dill for the fifth week in "This Way Out." The house was capacity every evening.

The picture, "The Clansman," last week, May 2 and May 3. "Sari" was produced with Mizzi Hajos in the star role May 8. "The Alaskan Head Hunters," a photodrama, is on at the Savoy.

The Gaiety opened May 2 as a picture and vaudeville house now known as the Hippodrome. It was thronged all the day. The prices are 15 cents on Sunday and holidays and 10 cents other days.

The Orpheum had another big bill headed by Homer Mason and Marguerite Keeler in "Married," a sketch.

"The Lure" at the Wigwam, Empress offered "A Legitimate Hold-up" and good vaudeville. Pantages's gave "The Man Who Dared the Forget-Me-Nots." The Boston Symphony is coming.

The Mountain Play Association, of San Francisco, has adopted a resolution that will, in all probability, establish "The Mountain Play" in the Mountain Theater, near the summit of Mount Tamalpais, as a permanent institution. "The Mountain Play" was founded by John C. Catlin, of this city, a lover of the mountain, who frequented its slopes weekly and discovered the Mountain Theater site. No natural amphitheater in the world compares to the scenic qualities and ideal location of this amphitheater molded on the slope of Tamalpais. The elevation is 2,000 feet. "Rip Van Winkle" has been chosen for the 1915 production, and will be presented on Sunday, May 23, by the Mountain Players' Club, of the University of California. The production will be directed by Garnet Holme.

"Tommy Atkins," known in England as a "mugger," because his facial contortions are on the order of John Bunny's—only more so—is dickering with several motion picture companies in and near San Francisco, and may be persuaded to enter the film ranks. "Little Tommy," who is at Hotel Yuba, conceals his identity, but he is known to be the son of an English hotel keeper, at whose hostelry all the noted stage stars of the British Isles for generations have stopped.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): Colorado Springs, Colo., 12; Denver 13-15; Ogden, U., 17; Salt Lake City 18, 19; Winnemucca, Nev., 20; Reno, Nev., 21; Sacramento, Cal., 22.

ALONG Came Ruth (Henry W. Savage): Chgo. April 25—indef.

ANGLIN, Margaret (James Sheegreen): N.Y.C. April 12—indef.

BARKER, Granville: New Haven, Conn., 15; Boston 16-19.

BARRYMORE, Ethel (Chas. Frohman): Chgo. 5—indef.

BAMHILL, Viviene (Rufus Davenport): N.Y.C. April 21—indef.

BURKE, Billie (Chas. Frohman): La Crosse, Wis., 12; Winona, Minn., 13; St. Cloud 14; Fargo, N. D., 15; Billings, Mont., 17; Butte 18; Anaconda 19; Missoula 20; Spokane, Wash., 21; Walla Walla 22.

CELEBRATED Case (Chas. Frohman and David Belasco): N.Y.C. April 7-May 29.

COBURN Players: Farmville, Va., 12; Lynchburg 13; Blacksburg 14; Roanoke 15; Charleston, W. Va., 16; Athens, O., 19; Gambier 20; Kent 21; Wooster 22; Urbana, Ill., 24; Greencastle, Ind., 25; Charleston, Ill., 26.

COWL, Jane (Oliver Morosco): Chgo. April 25—indef.

DADDY Long-Legs (Henry Miller): N.Y.C. Sept. 28-May 15.

DALY, Arnold (Garrick Producing Co.): N.Y.C. April 5—indef.

DIPLOMACY (Chas. Frohman): New Haven, Conn., 11; Plainfield, N. J., 12; Allentown, Pa., 14; Scranton 15; Wilkes-Barre 17; Lancaster 18; Harrisburg 19; Reading 20; Atlantic City, N. J., 21, 22.

DREW, John (Chas. Frohman): Portland, Ore., 10-12; Eugene 13; Sacramento, Cal., 15; Frisco 17-29.

EVERYWOMAN (Henry W. Savage): Vancouver, B. C., 10-12; Bellingham, Wash., 14; Everett 15; Seattle 16-22; North Yakima 23; Walla Walla 24, 25; Spokane 26, 27.

EXPERIENCE (Wm. Elliott): N.Y.C. Oct. 27-indef.

FERGUSON, Elsie (Chas. Frohman): Chgo. April 5—indef.

FOOL and His Money: Darlington, Ky., 12; De Koven, Tenn., 13; Uniontown 14; Henderson, Ky., 15.

FORBES-ROBERTSON (Jerry Burton): Wilmington, Del., 14, 15.

FULL House (H. H. Frazee): N.Y.C. 10—indef.

GREET Bon Players: Denton, Tex., 12; Sherman 13; Durant, Okla., 14; Ada 15; Norman 17; Edmond 18; Stillwater 19.

HELP Wanted: Oshkosh, Wis., 12; Neenah 13; New London 14; Grand Rapids 15.

HYPHEN, The (Chas. Frohman): Boston 3-15.

ILLINGTON, Margaret (Selwyn and Co.): N.Y.C. Dec. 24—indef.

INSIDE the Lines (J. Fred Zimmerman, Jr., and Wm. Harris, Jr.): Chgo. 10—indef.

IRVING Place Theater Co.: N.Y.C. Oct. 1—indef.

IT Pays to Advertise (Cohan and Harris): N.Y.C. Sept. 8—indef.

KITTY Mackay (Wm. Elliott): Phila. 10-22.

LAST Laugh (Messrs. Shubert): Boston 3—indef.

LIFE (Wm. A. Brady): Chgo. April 5—indef.

MANN, Louis (Messrs. Shubert): N.Y.C. April 5—indef.

MAUDE, Cyril (The Liebler): Detroit 10-15.

MOLOCH (Klaw and Erlanger): Cleveland 10-15.

NATURAL Law (John Cort): N.Y.C. April 5—indef.

OMAR the Tentmaker (Tully and Buckland): Spokane 9-12; North Yakima 13; Tacoma 14, 15; Victoria, B. C., 17, 18; Vancouver 19, 20; Bellingham, Wash., 21; Everett 22; Seattle 23-29.

ON Trial (Cohan and Harris): N.Y.C. Oct. 19—indef.

PAIR of Sixes (H. H. Frazee): Boston, Dec. 28—indef.

REVOLT, The (I. Fingerman): Boston, 5—indef.

ROBSON, May (Academic Producing Co.): Wilmington, Del., 12; Atlantic City, N. J., 13-15.

SHE'S In Again (Ned Wayburn): N.Y.C. 17—indef.

SHOW Shop (Selwyn and Co.): N.Y.C. Dec. 31—indef.

SINNERS (Wm. A. Brady): N.Y.C. Jan. 7—indef.

SONG of Songs (Al. H. Woods): N.Y.C. Dec. 22—indef.

STAHL, Rose (Henry B. Harris Est.): Minneapolis 10-12; St. Paul 13-15.

TELLEGEN, Lou (Messrs. Shubert): N.Y.C. March 17—indef.

TOO Many Cooks (Wm. A. Brady): Chgo. March 28—indef.

TRILBY (Joseph Brooks): N.Y.C. April 5—indef.

TWIN Beds (Selwyn and Co.): N.Y.C. Aug. 3—indef.

UNDER Cover (Selwyn and Co.): N.Y.C. Aug. 26—indef.

UNDER Cover (Selwyn and Co.): Tacoma, Wash., 12; Portland, Ore., 13-15; Yakima, Wash., 16; Spokane 17, 18; Missoula, Mont., 19; Great Falls 20; Butte 21; Billings 22.

WASHINGTON Square Players: N.Y.C. Feb. 16—indef.

WHITE Feather (Wm. A. Brady): N.Y.C. Feb. 4—indef.

WHITE Feather (Wm. A. Brady): Chgo. 2—indef.

WINNING of Barbara Worth: Bucyrus, O., 13; Ashland 14; Wooster 15.

TRAVELING STOCK

ANGELL: Sackett's Harbor, N. Y., 10-15.

BIJOU: Macon, N. C., 10-15.

BROWN, Louise: Waverly, N. Y., 10-15.

McKINLEY Players: Independence, Kan., 10-15.

RICHARDSON: Independence, Kan., 10-15.

SHERMAN Players: Joliet, Ill., 10-12; Elgin 13-15.

SHERMAN Players: Galesburg, Ill., 10-12; Aurora 13-15.

SHOREY, Ethel May: Conway, N. H., 10-12; Lancaster 13-15.

THAHERN, Al.: Huntington, L. I., 12; Patchogue 13; Bayshore 14; Sayville 15.

OPERA AND MUSIC

ABORN English Opera Co. (Messrs. Aborn): Balto., April 19—indef.

ABORN English Opera Co. (Messrs. Aborn): Wash., April 26—indef.

DANCING Around (Messrs. Shubert): Chgo., April 18-May 29.

GILBERT and Sullivan Opera Co.: N.Y.C. April 19—indef.

GIRL from Utah (Chas. Frohman): Harrisburg, Pa., 12; Reading 13; Easton 14; Lancaster 15; Bridgeport, Conn., 17; Springfield, Mass., 18, 19; New Bedford 20; New Haven 21, 22.

HIGH Jinks (Arthur Hammerstein): Pittsburgh 10-15.

LADY in Red (Herndon Corporation): Phila. 5-15.

LILAC Domino (Andreas Dippel): N.Y.C. 5-15.

LITTLE Cafe (Klaw and Erlanger): Phila. April 19—indef.

MacDONALD, Christie (Henry L. Gillespie): Toronto 10-15.

McINTYRE and Heath (John Cort): Ithaca, N. Y., 12; Geneva 13; Oswego 14; Watertown 15; Utica 17; Amsterdam 18; Hudson 19.

MAID in America (Messrs. Shubert): N.Y.C. Feb. 15-May 29.

MODERN Eve (Askin and Norris): N.Y.C. 5—indef.

MONTGOMERY and STONE (Chas. Dillingham): N.Y.C. Oct. 20—indef.

NOBODY Home (F. Ray Comstock): N.Y.C. April 20—indef.

ONLY Girl (Joe Weber): N.Y.C. Nov 2—indef.

PHEASANT Girl (Arthur Hammerstein): N.Y.C. March 5—indef.

SANTLEY, Joseph: Cleveland, 10-15.

SAM (Henry W. Savage): Frisco 9-22; Stockton 24; Fresno 25; Visalia 26.

TO-NIGHT'S 13 o Night (Messrs. Shubert): Phila. 3—indef.

VAN den Berg-Conger Opera Co.: N.Y.C. 10—indef.

ZIEGFELD'S Follies of 1914 (Florenz Ziegfeld): ——

MINSTRELS

DUMONT'S: Phila. Sept. 14—indef.

RICHARD and Prinzie (Holland and Filkins): Douglas, Wyo., 12; Casper 13; Thermopolis 14; Worland 15; Basin 17; Lovell 18; Cody 19; Powell 20; Laurel, Mont., 21; Columbus 22; Billings 24; Hardin 24; Sheridan, Wyo., 25; Gillette 26.

MISCELLANEOUS

SOUSA'S Band: Topeka, Kan., 12; Wichita 13; Pueblo, Colo., 14; Colorado Springs 15; Denver 16; Greeley and Cheyenne, Wyo., 17; Salt Lake City 19; Ogden 20; Frisco 22-July 24.

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LETTER LIST

WOMEN

Archer, Juanita.
Benson, Marion, Eugenie Blair, Kitty Brown, Phyllis Bostwick, Sara Biala.
Dawson, Margaret, Lillian Duncan.
Earle, Virginia.
Fletcher, Isabelle, Maude Fulton.
Griffin, Ed., Cecilia Griffith.
Howell, Virginia, Mazie Hartford, Flo Hartley, Mrs. Shelley Hall.
Jefferson, Wm. Mrs.
Merkel, Esther, Julia Morton, Mrs. Horace Mitchell, Mrs. Priestly Morrison, Winnie McAdams, Mollie McIntyre.
Norton, Billie.
Plunkett, Maude, Hattie Perry, Mrs. Chas. Perley.
Ryan, Etta, Rita Robinson, Lila Russell.
Stone, Amy, Josephine Sherwood, May Stewart, Charlotte Shelby.
Thurston, Adelaide, Mrs. Bobt. Thorne, Ethel Trevor, Lydia Titus, Romilley Thornton.
Vadera, Henrietta.
Wood, Harry, Mrs., Mrs. L. B. Willard.

MEN

Adamson, Wm., Frederick Allen.
Bloss, Fay.
Castro, E., Frank Charlton, J. H. Chase, Glen Chamberlin, W. F. Canfield.
Delamater, A. G.
Forsyth, Virgil, Clint Francis.
Greene, E. A., Tabor Giles, Garvin Gilmain, Wm. E. Greenough.
Hogan, Eddie.
Jackson, Carl, Hugh Jeffrey.
Keane, Chas.
Lenz, A. Francis, Harry Linehan.
Murphy, J. D., Gerald Maloney, Bert Merkel, J. Monohan, Tom McRae, J. E. MacGregor, Robertson, Clifford.
Stahl, Jno., A. Smith, Sam Smith, Arthur Shirley, Geo. Sweatman.
Travis, Harry, Frederick Titus.
Willey, Leonard, Eugene Webber, Chas. Waite.
Yeadaker, Earl.

WEST AND NORTHWEST

MINNEAPOLIS, MINN. (*Special*).—The season at the Metropolitan is drawing to a close. Billie Burke in "Jerry" was the attraction May 3-5. The play was severely criticised by local critics. "The Chocolate Soldier" followed for balance of week. Rose Stahl in "A Perfect Lady" May 9, for half a week. Elsie Ferguson underlined week May 24. At the Orpheum Kitty Gordon and Jack Wilson divided headline honors without causing any undue amount of excitement. Elsa Ruegger and Clarence Oliver and Georgie Olp in "The Wall Between" were the best offerings of the bill.—CARLTON W. MILES.

SALEM, ORE. (*Special*).—The best attraction of the season at the Grand Opera House was "Seven Keys to Baldpate" week May 3. Cyril Scott as principal. "A Modern Eve" was presented to fair audience April 15. Not in many seasons have we witnessed an attraction so replete in delicate shading, and one so thoroughly finished as "Everywoman" April 24; capacity business. "Omar, the Tentmaker," Maude Adams, and "Bari" come next month.

The Oregon (formerly known as the Globe) has for its actinz manager E. C. Ayers, a former manager of the Variety Theater, of Victoria, B. C. Under his management business has greatly increased. Vaudeville and excellent feature films were recent attractions.

W. S. Sellwood presented vaudeville and splendid feature films to packed houses at the Wexford, April 25-May 1. Ye Liberty, devoted exclusively to vaudeville and motion pictures, presenting the Paramount programme, is attracting the best people in the city.

MYRTLE M. TILLSON.

DENVER (*Special*).—The Denham Theater was the only one offering the spoken drama with "Inconstant George" May 2-8. Mary Boland appeared as Micheline, the part which she created in New York city with John Drew. Miss Boland is winning her way to the hearts of Denverites, and is a biz asset to the ever popular Denham Players. Blanche Ring and company in "Oh, Papa!" offered a pleasing act at the Orpheum week May 2. Joseph E. Howard and Mabel McCane were an appealing team in a musical sketch. One of the best things here in photodramas is "The Eternal City," for two weeks at the Tabor Grand.

"War" was the offering at the Broadway week May 2, under the auspices of the Westmoreland Publishing Company. Maude Adams will follow for three performances in "Quality Street," beginning May 18.

Irene Fenwick's appearance in "The Commuters" at the Paris brought pleasant memories of her excellent stock work at the Lakeside Theater last Summer. The chief production at the Isis was "Graustark," with Francis Bushman and Beverly Bayne.

DICKSON TITUS.

SAN DIEGO, CAL. (*Special*).—San Diego is now full of tourists, and all of the theaters and picture houses are doing almost capacity business. The Virginia Brassie company has gone from the Empress to the Spreckels, and Myrtle Vane has entered the Empress with a new stock company. Week April 26 the Savoy offered one of their best bills headed by the Juggling Martons, the Aviation Hatters, and Charles L. Gill and company in "The Devil, the Servant and the Man."

"Hypocrites" was shown at the Superba for two weeks to fine business. The admission was raised to 20, 30, and 50 cents, and it was hard to get a seat for any of the performances.

Alice M. Jossey was granted an interlocutory divorce from Will Jossey April 27 in San Diego on the grounds of neglect. Both of the Josseys are well known in San Diego, as they have been members of a number of stock companies in the city.

"Aegena of Athens" was presented by the Bain Yoga students, under the personal direction of Madame Tingley in the Grecian Theater at the International Theosophical headquarters. The large theater was packed to the entrances. Creators and his band have been engaged for two weeks at the Exposition, and are drawing a lot of music lovers.

Frank Harrington, with the Wilbur company was married on the stage of the Spreckels Theater April 7, to Miss Lillian Walker, of Portland, Ore. Mrs. Wilbur held a reception on the stage after the performance.

MARIE DE BRAY CHAPMAN.

PORTLAND, ORE. (*Special*).—The Lambardi Italian Grand Opera company at the Baker enjoyed a third week (closing April 24) of prosperity at dollar prices, and promises to continue as many weeks longer, at least.

Rose and Fulton, with "The Candy Shop," closed their season April 24, after a week at the Heilig. The company was sent on to San Francisco. For the last five weeks business was bad.

Emma Carus headed a good bill at the Orpheum, which included Stella Tracey and Victor Slope, and Bryan Lee and Mary Cranston. Mr. and Mrs. Harold Grady, both of Portland, were featured at Pantages, where they made their professional stage debut two months ago. Hartridge Whipp, well-known Portland baritone, was engaged by the Lambardi Italian Grand Opera company to play the part of Amonasro in "Aida," and will continue in the company. Mr. Whipp is from Denver.

"Everywoman," at the Heilig, last week of April, Alice Baxter in the title-role, won signal encomiums. After a short and unsuccessful season in a fine new house, the Orpheum closed the season May 3. It is understood that pictures will take possession June 1. Signorina Ida Bonora, for years the consort of Mario Lambardi, died within a week after the death of the impresario, and was buried by his side in Riverview Cemetery. Death was caused by poison, self-administered.

JOHN F. LOGAN.

SEATTLE, WASH. (*Special*).—At the Metropolitan, "Seven Keys to Baldpate," April 12-24 by a capable company, with Cyril Scott in the leading role. The attendance averaged good business.

"Stop, Look and Listen" April 19-29, at the Moore, by young society people of Vancouver and Victoria, British Columbia, in aid of certain charitable objects. It was well patronized, and as a production it was far superior to the average amateur production. The specialties were hearty and floral tributes were made in evidence. At the Seattle, motion pictures April 18-24. Features, Tate's Motoring and vaudeville, Orpheum, Lew Dockstader and vaudeville, Empress, vaudeville. Motion pictures at the Alhambra, Alaska, Clemmer, Colonial, Grand, Liberty and Melbourne.

The attraction at the metropolitan was John Drew, supported by an excellent company in "Rosemary" April 26-May 1, matinee May 1. Mr. Drew was cordially received. At the Seattle motion pictures, April 25-May 1. Beauty dark. Pantages's: Cora Youngblood, Conroy's Girls of the Golden West, and vaudeville. Empress: The Auto Bandits and vaudeville. Orpheum: Madame Marioka Aldrich and vaudeville.

BENJAMIN P. MANSFORD.

SPOKANE, WASH. (*Special*).—"Peg of My Heart," with Peggy O'Neil in the title-role, played to good business at three performances April 21, 22. The attendance packed in rain for week spots in this perennially popular comedy, but there were not to be found. John Drew in "Rosemary" also drew fair houses April 23, 24.

The Empress Stock company presented week April 18 "Her Father's Millions," a comedy-drama in four acts. As innovation the company, with the orchestra and the substitution of Pathe photo plays between acts, proved popular. Miss Anna Dow and Lorimer Kelley had the leading parts.

Ten students of the North Central High School Orchestra were given a concert by Manager Charles York at the matinee performance of "Peg o' My Heart" April 23. In the absence of the professional players, who were to assist with the musicians' union and acquitted themselves so creditably that they were engaged for the night performance. The difficulty with the union was straightened out the following day.

W. E. MACKAY.

JERSEY CITY AND HOBOKEN

JERSEY CITY, N. J. (*Special*).—The Academy of Music closed a good season May 1.

M. E. Schlesinger took control of the Orpheum May 3, offering "The Eternal City" (photo) to good patronage. Bert Fenton remains as treasurer.

One of the best bills of the season was offered at Keith's May 3-5, when crowds were turned away at each performance to fill another big house.

The Gayety, Hoboken, has been sold to a New York firm.

M. E. Schlesinger, of the Orpheum, Newark, has taken a five years' lease of the Orpheum here.

Vernon Castle and wife have secured $500 from the Woman's Club here for an exhibition dance, over a year ago. The Castles used the club for a larger sum and were patronized.

Louis J. Dittmar, who has had charge of the orchestras at the Majestic and Academy of Music, has been re-engaged for next season in the same capacity by Manager Frank E. Henderson. During the Summer Mr. Dittmar will write all the music for Gus Hill's numerous companies.

Manager Pat Garry, of Keith's, pulled off a very successful amateur singe writers' contest for $50 in gold.

WALTER C. SMITH.

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VAUDEVILLE

FREDERICK JAMES SMITH—Editor

The Season of 1914-15 in Review

MISS IRENE FRANKLIN.

THE season of 1914-15 is waning. From a business standpoint it has been a bad, even disastrous year. Artistically, the varieties made a material advance.

Vaudeville faced trying conditions. The world war and resultant conditions undoubtedly affected the varieties, like everything else. Theaters, which hitherto attracted uniformly good business, failed to draw consistently. Business fluctuated up and down according to the headliners. Yet the New York Palace — with scores of metropolitan legitimate theaters empty—was crowded all season.

Unrest in the Varieties

This state of affairs was due only, in a measure, to exterior conditions. There is an underlying reason. Vaudeville has been undergoing a tremendous change in the past few years. It has been advancing and adjusting itself to new conditions. The monologuists, the quartettes, the comedy musical turns, the teams of dialect comedians, and kindred parts of the "backbone" of old-time vaudeville have all gone. The vociferous rag singers are departing.

Still, too great reliance has been placed upon old favorites and "sure fire" turns, with the result that the younger generation—of new ideas and a new point of view—has grown restless and started to turn away. The Palace—more progressive than any other variety house in America—is proof of this trend. There consistent efforts were made to obtain novelty and new blood—and excellent business continued.

Vaudeville is going on to greater things. The last three years have been an era of reconstruction. The next three will see a striking development. The bill of the future will be a mingling of all the arts.

Certain features of the closing season stand out with clearness. The vaudeville playlet has grown in latitude and advanced in treatment. The musical taste has been developed, thanks to the appearance of vocalists and musicians of interesting technique and ability. The trend in song delivery is away from the rag and toward artistic characterization.

"War Brides" and the Flood of Punch Sketches

Dramatically, the appearance of Alla Nazimova in Marion Craig Wentworth's "War Brides" probably takes precedence from a popular standpoint. Mrs. Wentworth's peace playlet—with its tragedy of a mother who commits suicide to prevent her unborn baby from becoming "cannon fodder"—made a timely emotional appeal. Then, too, it conveyed a suffrage message—a plea that the participation of women in the Government would prevent all war. Looking back upon it, we feel that the playlet was idealistic and visionary. But Madame Nazimova's compelling playing of the distraught peasant wife and Gertrude Berkeley's moving portrayal of the stoical mother made the sketch vibrant for the instant.

"War Brides" started an avalanche of war playlets and gruelling sketches. Perhaps there was something psychological in this flood of dramatic tragedy, with the public mind filled with war and bloodshed. "Thou Shalt Not Kill," Maurice Campbell's playlet for Henrietta Crosman, stood out. This peace playlet was, like "War Brides," idealistic, while it had a slenderer—but none the less—direct appeal. None of the tragic one-act dramas are worth noting at length, although they revealed at least that vaudeville was broadening in its dramatic taste. The day of the old slapstick sketch has passed for all time.

Among the dramatic productions were "The Victim," a "flash back" sketch of a murder written by Ossip Dymow, and presented by Madame Bertha Kalich; John Willard's "The Red Hate," built about revenge and two murders, offered by Emmett Corrigan; Willard Mack's "Blindman's Bluff," the story of a faithless wife ensnared by her husband, who poses as blind, with the author in the leading role; and the recent "Spoils of War," by Hilliard Booth, a frenzied attempt at a "punch."

The Season's Best Playlets

Two playlets of slender and fragile delicacy were produced by Arthur Hopkins, who seems to be the one variety producer with ideals and discrimination. One was Robert W. Sneddon's "The Might Have Beens," a delicately told fantasy of a childless husband and wife. It was Barrie-esque without, of course, his whimsical humor and understanding of humanity. Still, Mr. Sneddon is a young author of ideals and charm of expression. Charlotte Walker played the wife, a role that needed a Maude Adams. The other sketch was of less note—a frothily built little comedy, "The Dickey Bird," by Harriet Ford and Harvey O'Higgins, with Mary Shaw as the divorcee.

Photograph and Press Bureau.

MISS EVA TANGUAY.

MISS NAN HALPERIN. Floyd. N. Y.

The Best Acting of the Year

Undoubtedly the histrionic height of the season was touched by Arnold Daly, the foremost exponent of intellectual comedy on our stage. Mr. Daly offered Shaw's biting "How He Lied to Her Husband" and "Ask No Questions," one of Schnitzler's cynical cycle, "The Affairs of Anatol." In both Mr. Daly played with fine humor and brilliant shading.

Ethel Barrymore turned from the human comedy of Barrie's "Twelve Pound Look" to the old-fashioned sentimentality of Sir Charles Young's "Drifted Apart." Yet she sounded a distinct note of pathos in the antiquated sketch.

In current native comedies we would give Porter Emerson Browne's "Married," well played by Homer B. Mason and Marguerite Keeler, an unusual place. Allan Dinehart, an excellent juvenile, appeared as a young lawyer in Everett Ruskaye's "The Meanest Man in the World." This was fresh and agreeable. "Twenty Odd Years," Tom Barry's sketch for Harry Beresford, had a certain wholesome charm.

The Dancers and the Song Birds

Vaudeville reached one of its highest points in dancing. Mlle. Adeline Genee came over briefly to dance with all her old fleeting and idealistic grace. Her hunting dance gallop, done in riding habit, was again delightful.

Mlle. Lydia Lopokova appeared with the six Morgan Dancers. Lopokova is of appealing girlish charm

—at her best in the delicate Xylophone (Ivanoff)—and she was given admirable assistance by the six young California girls. They interpreted several classic evolutions with genuine spontaneity and joy of the dance.

Among the foremost vocal captures made by the varieties during the season were Calve, Carolina White, Carl Jorn, and Orville Harrold. Nina Morgana displayed a voice of unusual charm and promise. Foremost among the pianists to invade vaudeville was G. Aida Randegger.

David Bispham returned to the two-a-day to a repertoire of recitative numbers. Bispham invests them with dramatic fire and a mellow art. His selections ranged from the military vigor of Kipling to Sidney Homer's touching little "Banjo Song."

The Single Artists

In commenting upon Irene Franklin's art—sincere and absolutely without affectation—we can add but little. She injects so much humor, she touches such a vibrant note of pathos that she is quite irresistible. Her "kid" songs are unforgettable, and her slangy dissertation of a chorus girl invading the Great White Way was a little masterpiece of characterization.

And Eva Tanguay! She came back with all her famous electrical gleefulness and childlike joy. Her "Hello, Everybody!" and her queer little Pavlowa travesty were—Tanguayish. There's no one like the cyclonic Eva.

The appearance of Beatrice Herford marked a distinct forward step—from the slapstick to intellectual humor. Her monologues are genuinely humorous—painting a mental picture with depth of characterization and understanding of human foibles. Willa Holt Wakefield's pianologue songs are still as vibrant and as deftly humorous as ever.

Grace La Rue's advancement was marked. Her methods have softened and her conception of song delivery has broadened. She is an artiste of imagination—and of possibilities if she applies herself to numbers of bigness and depth. Her "Tango Dream" and the sustained strength of her Sanskrit number, "The Salutation of the Dawn," proved this.

Nan Halperin's Appearance

Nan Halperin was the one new figure to achieve unusual success during the year. With originality of style and demureness of method she quickly ingratiated herself. We will watch her future development with interest; for, if she avoids forcing and retains her present type of song material, she can go far.

Nora Bayes returned a few weeks ago, and seemed far better than in several seasons. She did her old number, "Since Mother Was a Girl," with excellent comic point, and had the distinction of singing the season's most tuneful little song, "Hicki Hoy," a Hawaiian ballad.

Ina Claire's appearance in the varieties was brief, but her gentle methods are just as fetching as ever. Marie Nordstrom presented a novel "single"—a comic comparison of the way things happen behind the footlights and in real life. Violet Dale displayed a sense of mimicry above the average in her specialty, the best of which was a vivid imitation of Nazimova in "War Brides." Kathleen Clifford returned from England and is again contributing her deft masculine impersonations. Cecil Cunningham, upon her reappearance in vaudeville, seemed to have advanced. Perne Rogers sang very well, and might easily develop into another Bessie Wynn in two-a-day vocal appeal.

The Passing of the Rag Vocalist

The trend has been distinctly away from the rag. The noisy singer of this sort of song is disappearing.

Belle Baker is now practically the only rag singer of prominence, and she has retained her place because she puts a certain element of humanness into her delivery. But Miss Baker is seriously handicapped by lack of variety in material, being under contract to sing only the songs of one publisher.

Kitty Gordon and Blanche Ring appeared in tabloid musical skits early in the season, and Richard Carle recently tried a specialty along the same lines. Toby Claude's revuette—used to hinge together some of the numbers she offered in musical comedy and revue here and abroad—was refreshing and pleasant. Miss Claude is a sprightly little soubrette.

The "two-acts" were not prominent this season. Wellington Cross and Lois Josephine, George Whiting and Sadie Burt, and Cecil Lean and Cleo Mayfield were the big three in this type of variety entertainment.

The Campbell Sisters came from obscurity to prominence. They have an excellent idea behind their specialty—presenting homelike songs in a little informal parlor turn. To advance they must avoid anything that savors of professionalism in the presentation of songs, and they must get material—not from Tin Pan Alley—to build up the atmosphere.

The Season's Brilliant Moments

In brief, the vivid memories of the year are Irene Franklin's character songs, Beatrice Herford's restaurant monologue, the tender "Banjo Song" of David Bispham, the enchanting hunting gallop of Genee, the electric vigor of Eva Tanguay's "Hullo, Everybody!" Arnold Daly's high comedy in the Shavian playlet, "How He Lied To Her Husband"; the unbridled passion of Nazimova in "War Brides," and the charm of Lopokova's interpretation of Ivanoff's Xylophone.

THE WEEK IN THE VAUDEVILLE HOUSES

Blanche Walsh in "The Spoils of War"—Helen Rook in the Varieties—Gloria Goodwin Charms in Dances

VAUDEVILLE is entering the field of the Grand Guignol and of the Princess—before that theater admitted a "Nobody Home" policy. "The Spoils of War" is a one-act shudder by Hilliard Booth. That is, Mr. Booth did his best to contribute twenty gruelling minutes, but they just wouldn't gruel.

Another War Sketch

It is, of course, a war sketch, and the scene is laid in a captured city. Drunken soldiers, mad with victory, crowd the streets. A peasant woman comes to military headquarters, asking protection for her home and her daughter. The general in command at first refuses, but his wife—in the captured city with the hospital corps—demands that he accede to the woman's tears. "You are responsible for the people you have conquered," she declares. Finally he sends an order and the peasant mother departs.

The headquarters is deserted, save for a party of drunken officers in an adjoining room. A young girl appears. An intoxicated officer, believing her to be the peasant's daughter, seizes and drags her among the revellers. There are shouts of laughter and screams.

Suddenly the general's wife returns—in quest of her daughter. The general starts to question the drunken officer when they hear the cries from the adjoining room. The commanding officer's wife rushes to the door, opens it—and covers her face with her hands.

The girl is her daughter. Maddened, she seizes a revolver. Bang! Bang! Bang! Her husband, the sentry and the drunken officer fall—shot with marvelous accuracy—and cries come from among the sodden revelers within.

Mr. Booth may have had a message to deliver. The general's wife talks of war undermining civilization. "You say this will be the last great war," she says. "You are wrong—the next conflict will be between men and women." Mr. Booth really didn't drive any point home, except possibly the philosophy presented by Sherman fifty years ago.

Personally the playlet seemed decidedly distasteful. Nor is it well constructed—going two-thirds its distance in a rambling, talky way. Then it develops frenzied qualities and falls of a thrill because it utterly lacks a convincing note and any element of sympathetic appeal.

Miss Walsh read her lines throughout in an artificial way. The role did not fit her. The other players were lost in the dramatic haze.

Fritzi Scheff and the Pluggers

Fritzi Scheff has capitulated to the song manufacturers.

Although a grand piano graced the stage and an accompanist was billed, Miss Scheff used the theater orchestra for each number. She sang her "Kiss Me Again," from "Mlle. Modiste," of course, and dived into the Tin Pan Alley sea of melody with "When You Wore a Tulip and I Wore a Red, Red Rose," and "The Bird of Paradise."

Finally she announced a brand new melody by Irving Berlin and sang it, personally aided by the song writer, who came down the main aisle to give vocal assistance. It's a meaningless sort of plaint called, "When I Leave the World Behind." We weren't able to gather the words at all—which is, indeed, an ideal way to bear a modern rag.

Helen Rook is just a singer of songs. She has confidence but no variety of method. Miss Rook did "Shooting the Bull Around the Bulletin Board," which Miss Nora Bayes recently introduced, and presented the eternal Berlin's "Watch Your Step," the melody of "the street car conductor's annual ball," which travels along this line:

"Hear them curse the inventor
Of the pay-as-you-enter;
Look at the fellows who collect your fare.
See them there!"

Helen Rook's Rag Singing

Miss Rook also presented the Berlin Honolulu song, "The Bird of Paradise," just now being forced everywhere, and gave her impression of Al Jolson doing the lyric. The youthful singer presents a song with vocal vigor, cabaret trimmings and satisfactory enough diction. Most of all she needs personality.

Chic Sale presented his country school entertainment—in which he portrays the scholars, the teacher, a member of the school board and the village cornetist with humor and deft characterization. Sale makes lightning changes from one character to another, but the bits depend upon more than costume shifts. Without make-up, Sale actually makes each character facially distinct.

Bessie Clayton is still offering her noisy terpsichorean specialty, aided by Lester Sheehan and a cabaret orchestra. Miss Clayton dances with physical gymnastic methods—agile but thoroughly unethereal.

Between dances the orchestra renis a number of rag melodies. One of them ends with a mimic fight between the violinist and the drummer in which the last named shoots the syncopated instrumentalist. Tale is an excellent idea which might well be adopted by cabarets generally.

Gloria Goodwin Dances Into View

Clifton Webb's dancing specialty has two good reasons for popularity. One is Gloria Goodwin and the other is a near-balalaika orchestra in place of the usual ebony noise dispensers.

Gloria Goodwin radiates a sort of girlish joy of the dance. She is slender, spirited and piquant. You can't help liking her. And Mr. Webb, recalled for his appearance with Mae Murray, dances neatly. They make an excellent team. The musicians are in Russian garb and they play the elbow-pipe shaped stringed instruments of Tartar origin. There is a pianist and a drummer, so the novelty isn't too novel—and the musicians sing "Tipperary" when they play that marching song. Possibly all is not Russian that balalaikas.

Miss Goodwin and Mr. Webb—perhaps we should say Mr. Webb and Miss Goodwin, but we won't—present a "moment musicale," a tango-trot, an original Tipperary trot, with cure-dee strains of Dixie and Georgia, and finally the gavotte to the strains of "The Glow Worm." They're all quite prettily done. And there's Miss Goodwin.

Cecil Cunningham Again

Cecil Cunningham—with her blonde ways and her newly acquired sense of humor—was at the Colonial in practically the same act she recently offered at the Victoria. "All for the Sake of Publicity"—depicting the efforts of an actress to keep in the public eye—is still the best of her repertoire. She has a new number, "The Street Car Advertising Rag," in which the passed "adv" characters come to life and do things that rhyme easily. Another song—"What Vaudeville Wants"—reports the efforts of a vocalist who started with "high brow" music and finally succumbed to rag in order to succeed. "I didn't raise my voice to be a flivver," is the plaint. Of course, this is all wrong, as Irene Franklin's Salamander would say, all wrong. Nothing is too good for the variettes musically.

SUMMER GOSSIP OF THE VARIETIES; NEW SKETCHES IN PREPARATION

James Montgomery and Julia Ring in New Playlets—Anna Marble Writes War Thriller

By Walter J. Kingsley.

GAIL KANE is contemplating vaudeville and vaudeville is greatly pleased thereat.

Anna Marble has written a war sketch which is said to be a "humdinger." It deals with an arrant coward, who rises to an emergency so gallantly that he wins the Victoria Cross.

Julia Ring has an excellent new comedy sketch, entitled "Twice a Week." It passed the booking Board of Censors on its trial last week, and will be booked extensively.

Cecil Cunningham has been given a route for next season and Friar Jean Hayes is correspondingly elated. Miss Cunningham's act has scored everywhere she has presented it.

James Montgomery, the dramatist, is back in vaudeville with an amusing sketch of his own, entitled "The Doctor's Orders." It is quite the best thing that he has done. Arthur Hopkins has the bookings in hand.

Edgar Allan Woolf will present his new comedy sketch, "A Dixie Elopement," at the Prospect next week. One manager, who heard of the sketch and got the names mixed, wrote in asking that he be allotted Dixey's "Elopement." "Dixey never did a poor act in his life," he added.

Douglas Fairbanks returns to the Keith houses in "A Regular Business Man" late this month. There is a lot of time that has not been played by this super-excellent sketch, which will be a Fairbanks breadwinner for a long time to come.

John Pollock is under cover. Not satisfied with buying a country place at Leonia, N. J., he has invested in a snappy car of the late 1915 model. He does not show this undeniable evidence of prosperity around the Palace Theater, however, but has it wait for him at the Jersey end of the Fort Lee ferry. While on Jersey soil Pollock is a joy-riding aristocrat, but the moment he touches Manhattan he masquerades as an ordinary commuter. Don't conceal your millions, John, we are all glad that you trailed Bill Brady so strongly when he made a fortune over night in Bethlehem Steel. The only kick is that all vaudeville was not let in on the killing.

Little Dorothy Hayes has been showing an excellent act in "Footing the Bills," which at present is doing the Keith family time, but will be promoted to big time next Fall. Miss Hayes is the daughter of a popular showman of the Northwest and her success is aided and abetted by many staunch friends.

Clifton Webb and Floria Goodwin certainly drew society to the Colonial last week in their new dancing act. One woman of millions attended early and often. Mrs. Herman Oelrichs, Geraldine Farrar, Melville Ellis, and others gave box parties.

Melville Ellis makes it a point to walk out on Bernard Granville whenever he is on the bill. Granville tries hard to pull his "You Never Will Be Missed," as he goes out, but at the Colonial Melville usually beats him to it.

Arthur Bourchier and Violet Vanbrugh are probable headliners at the Palace in their new one-act play, "Divorce While You Wait," which has been a great hit in London.

Lady Constance Stewart-Richardson will return to this country with a new Greek ballad dance, entitled "The Wilderness." The words are by Sturge Moore and the music by Gustave Ferrari. The production is on a magnificent scale. The idea is to revive the Greek ballad dances, using voices as extra instruments in the orchestration.

The dope famine explains several severe cases of sickness in the show business lately.

VAUDEVILLE GOSSIP

Richard Bennett, last seen in "Dan's Shoot" and "Maternity," is contemplating a flier into the varieties under A. H. Wilton's direction. Mr. Bennett will use a comedy, "Somebody's Baby," by C. H. O'Donnell.

The Magleys—Guy and Irene—opened at the Glasgow Empire, on Monday, with bookings that carry them to Oct. 11. This includes seven weeks at the London Alhambra, opening Aug. 2.

"Flora Flitabout's Flight," a new sketch, had its first metropolitan appearance at the Fourteenth Street Theater on Saturday, Sunday and Monday. The cast included Miss Verne Sheridan in the same part Charles Dey and Anton Aecker. The sketch was written by Ed Payne, of Boston.

Gardner and Co., Brooklyn, N. Y.
GEORGE ROBINSON,
Manager of the New Brighton Theater.

IN THE VAUDEVILLE SPOTLIGHT

MISS LILLIAN MORTIMER.

Lillian Mortimer is to appear in vaudeville. Miss Mortimer is well known as a star of melodramatic productions, and as the author of "No Mother to Guide Her" and other plays.

Archie Bell, in interviewing Miss Mortimer in the Cleveland *Leader*, quoted the star as follows: "Yes, I shall write again—when I get time; and, come to think of it, perhaps I have just as much time to-day as I had when I did most of my writing. I could put up my table in my dressing-room again and go to work. Perhaps I have become lazy. I've got enough scenarios to keep me busy for the next year if I should make plays of all the plots that I have in mind; but I'm always waiting for a little 'leisure,' and then along comes a new contract, and I jump to the road again."

Elisabeth Brice and Charles King stepped from "Watch Your Step" to vaudeville this week at the Palace.

Kate Jordan has just completed two sketches for vaudeville. Miss Jordan is familiar to theatergoers as the author of "Mrs. Dakon," produced several seasons ago with Laurette Taylor in the cast; "Secret Strings," with Lou Tellegen, and of "The Lady from Oklahoma," which was played in the varieties in condensed form.

Edgar Allan Woolf is writing a musical sketch for Lou Wiswell, who has been directing Annette Kellermann's tour. The skit is unnamed as yet, but the action takes place in Bagdad in the period of the Thousand and One Nights.

"The Lollard," Edgar Allan Woolf's playlet in which Regina Connelli is appearing, is to be done in the pictures with Miss Connelli in her original role.

Amelia Stone and Armand Kaliss plan to remain abroad during the Summer, presenting Edgar Allan Woolf's "Don Amour."

Edgar Allan Woolf's latest sketch, "The Dixie Elopement," has its first metropolitan bearing at the Prospect next week.

COMING HEADLINERS

Week of May 17.—*Orpheum*, Fiske O'Hara, Cecil Cunningham, Emma Dunn and company; *Bushwick*, Avon Comedy Four; *Prospect*, "A Dixie Elopement"; *New Brighton*, Irene Franklin and Burton Green; *Henderson's*, Radjah.

Week of May 24.—*Bushwick*, Trixie Friganza; *New Brighton*, Chic Sale; *Henderson's*, Marshall Montgomery.

Howard Thurston, the magician, who has headed his own company for some years, will enter vaudeville at the termination of his present season. Alf T. Wilton will direct the tour.

Nan Halperin is playing a return engagement at the Chicago Majestic this week.

Boris Thomashefsky, the Yiddish actor who has been playing "The Green Millionaire" on the East Side for thirteen consecutive weeks, will appear in the two-a-day in a condensed version of the comedy, which was written by Abraham Sohmer, author of "To-day." Alf T. Wilton is arranging an opening.

The Watson Sisters are planning to leave burlesque for vaudeville.

Wilbur Mack and Nella Walker were out of the Rochester Temple bill last week owing to the illness of Miss Walker. Alf T. Wilton booked the Courtney Sisters to fill the vacancy.

Among the important bookings for the Summer season at the New Brighton Theater are Evelyn Nesbit, Emma Calvé, Nora Bayes, Blanche Ring, Bessie Clayton, Lydia Lopokova and the Morgan Dancers, Douglas Fairbanks, Grace La Rue, Fritzi Scheff, Orville Harrold, Irene Franklin and Burton Green, Eva Tanguay, Edith Taliaferro, Valeska Suratt, George McFarlane, Clark and Hamilton, Carolina White, Walter C. Kelly, Conroy and Lemaire, Belle Baker, Billy B. Van and the Beaumont Sisters, Eddie Foy and his Seven Little Foys, Kitty Gordon, Jack Wilson, Lillian Shaw, and Eddie Leonard and Mabel Russell.

Percy Hammond, of the Chicago *Tribune*, liked the Morgan Dancers. "To fill the place deserted by Miss Fritzi Scheff at the Majestic last week," said Mr. Hammond, "the Marion Morgan Dancers were hurried from New York with Miss Lydia Lopokowa at their head. There were six of these Marion Morgan Dancers, all comely, superior young women, looking very cerebral, as if they might be addicted to interior decorating or contributions to the Little Review. They wore abbreviated pepla of wonderful hues and they danced 'classic' dances. That is, their postures were influenced by ancient Grecian, Roman, and Egyptian themes. Between themes they posed at the back of the stage in effective friezes. Their faces perhaps more than their bodies expressed the joy of their art—but they were good to look upon, especially in the somewhat formal and arranged pictures of Roman games."

Augusta Gloso, "the girl with the piano," who left vaudeville to play with Lawrence Grossmith in "The White Chrysanthemum," will return to the varieties late in June. Miss Gloso will offer a repertoire of pianologue songs and she will be assisted by her father, Adolf Gloso, who will present impersonations in costume of Liszt and Wagner. Miss Gloso will close in Brooklyn.

Florens Tempest did not open at the Prospect last week in the Philip Bartholomae-Silvio Hein musical comedietta, "One of the Boys." This week the skit is having its premiere in Easton and Allentown.

Calvé will top next week's bill at the Palace. "Woman Proposes," with Ruth Allen, and Cross and Josephine will also be features of the programme.

Roland West has just produced a college skit, "On the Veranda," for Marcus Loew at the American Music Hall. It is the thirty-eighth act Mr. West has produced for Mr. Loew in nine months.

Ethel Clifton, late of the Forsberg Players in Newark, is playing the Loew time in a sketch, "The Saint and the Sinner."

Ralph Lynn is heading a musical sketch, "Honey Girls," in the English 'alls.

IN OTHER HOUSES

At the Royal last week Harry Holman presented his new playlet, "Adam Killjoy." Mr. Holman was very well received, and, judging from reports, his sketch will serve him well during the coming season. His unctuous personality fits the role of an automobile broker who declines to have a Fliver in front of his office. Ward Baker, the violinist, made his New York debut. He introduced a "Vocalion Vivine," and received much applause.

Nora Bayes headed an excellent bill last week at the Orpheum. The programme included Ward Brothers, Swor and Mack, "Neptune's Garden," Norton and Lee, Genia D'Agarioff, "On the School Playground," Moran and Wiser, and Queenie Dunedin.

Miss Norton and Paul Nicholson headed the bill at the Prospect last week. "The Red Heads," with James B. Carson, pleased the large audiences. Ed Cantor and Al. Lee and Taylor Granville and company in "The Yellow Streak," were well received. Samaya, Tuckett and Waldron, Byal and Early, Du Calion and Selma Braatz rounded out the bill.

LONDON VARIETY GOSSIP

LONDON (*Special*).—Will Collins produced "Sugar and Spice" at the Grand, Clapham. The scene is laid in a tea room and the action revolves around a dashing cashier, played by Claire Romaine.

With the recent "Zep" raids, variety shows by candle light became the thing.

Jack Norworth's latest tongue-twister is "Which Switch is the Switch, Miss, for Ipswich?"

Elfie Fay will be prominent in the cast of Frank Ruben's new revue, "Mind the Step!"

George Botsford's little operetta, "A Holland Romance," with William Pruette, had colorful qualities.

VAUDEVILLE DATES

The current week is understood where no date is given. *Dates Ahead must be received by Friday for the next issue.*

ABOU, Ben, Hamad Trio: Orph., New Orleans.
"ACT Beautiful": New Brighton, Brighton Beach, N. Y., 17-22.
ADAMS, R. and B.: Maryland, Balto., 17-22.
ADELAIDE and Hughes: Orph., Minneapolis; Orph., Winnipeg, 16-22.
ADLER, Felix: Maj., Chgo., 16-22; Temple, Detroit, 24-29.
ADNARDS, Three: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
AHEARN, Charles, Troupe: Shea's, Buffalo; Keith's, Boston, 24-29.
ALBERT and Irving: Fontaine Ferry Park, Louisville, 16-22.
ALDRICH, Mme.: Orph., 'Frisco, 16-22.
ALEXANDER Kids: Temple, Detroit, 17-22.
AMARANTHS, Four: Victory, Stockton, 12, 13; New, Fresno, 14, 15; Orph., Oakland, 16-22.
AMERICAN Dancers, Six: Prospect, B'klyn.
AMETA, Mlle.: Keith's, Boston.
ANKERS, Three: Keith's, Phila., 24-29.
ANNAPOLIS Boys, Five: Keith's, Indianapolis; Temple, Detroit, 17-22.
ANTWERP Girls, Four: Orph., B'klyn; Keith's, Boston, 24-29.
ARDATH, Fred J., Co.: Orph., Los Angeles.
ARNAUT Brothers: New Brighton, Brighton Beach, N. Y.
ASTAIR, Fred and Adele: Temple, Detroit; Temple, Rochester, 17-22.
ATTELL, Abe: Orph., Denver; Orph., Colorado Springs, 16-22.
AUBREY and Rich: Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-29.
AUSTIN, Dave, Co.: Bijou, Savannah, 10-12; Victoria, Charleston, 13-15.
AVON Comedy Four: Keith's, Boston; Bushwick, B'klyn, 17-22.
BAKER, Belle: Victoria, N.Y. C.
HALL and West: Forsythe, Atlanta; Bushwick, B'klyn, 17-22.
BALL, Eleanor R.: Keith's, Indianapolis; Keith's, Cincl., 17-22.
BALL, Ernest R.: Hipp., Cleveland; Shea's, Buffalo, 17-22.
BALLER Sisters: New Brighton, Brighton Beach, N. Y., 17-22.
BANKOFF and Girlie: Orph., Oakland; Orph., 'Frisco, 16-22.
BARABAN and Grohs: Orph., Colorado Springs; Orph., Minneapolis, 16-22.
BARRAT, Arthur: Keith's, Cincl.; Keith's, Indianapolis, 17-22.
BARRY and Wolford: Shea's, Buffalo, 17-22.
BARRY, Mr. and Mrs. J.: Keith's, Wash., 17-22.
BAYES, Nora: Keith's, Boston; Keith's, Wash., 17-22.
BEAUMONT and Arnold: Prospect, B'klyn.
BEERS, Leo: Prospect, B'klyn; Keith's, Wash., 17-22.
BELL Family: Shea's, Buffalo.
BERGEN, Alfred: Keith's, Toledo.
BERGERE, Valerie, Co.: Palace, Chgo.
BERKO, Steffy, Co.: Bijou, Savannah, 10-12; Victoria, Charleston, 13-15; Orph., Jacksonville, 17-22.
BERRENS, The: Alhambra, N. Y. C.
BERTSH: Orph., Omaha.
BIG City Four: Palace, Chgo., 16-22.
BOGARD and Nichol: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
BOND and Casson: Orph., Omaha.
BONITA: Palace, Chgo., 16-22.
BONITA and Law Hearn: Palace, Chgo.; Keith's, Phila., 24-29.
BOOTH and Leander: Keith's, Boston, 17-22.
BOUNCER, Billy, Co.: Temple, Rochester, 17-22.
BOWERS, Walter and Crooker: Orph., Los Angeles, 9-22.
BRADLEY and Norris: Maj., Milwaukee, 16-22.
BREEN, Harry: Forrest Park, St. Louis, 16-22.
BRICE, Fannie: Forsythe, Atlanta, 17-22.
"BRIDE Shop": Orph., Los Angeles.
BROADWAY Love: Lyric, Birmingham; Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-29.
BRONSON and Baldwin: Orph., Omaha; Orph., Winnipeg, 16-22.
BROOKS and Bowen: Henderson's, Coney Island, N. Y., 24-29.
BROOKS, Alan, Co.: Orph., Los Angeles; Orph., Los Angeles, 16-22.
BROWN, Fletcher, Trio: Maj., Milwaukee, 16-22.
BRUCH, Fritz and Lucy: Orph., Winnipeg.
BRUNETTES, Cycling: Forsythe, Atlanta; Orph., Jacksonville, 17-22.
BRUNNELL, Sisters and Brothers: Royal, N.Y.C.
BURKES and Lorraine: Orph., B'klyn.
BURNS and Fulton: New Brighton, Brighton Beach, N. Y., 24-29.
BURT and Hope: Keith's, Indianapolis; Keith's, Louisville, 17-22.
BYAL and Early: Alhambra, N.Y.C.
BYRONS, Musical: Orph., Portland.
CALVE, Emma: Orph., Kansas City.
CALVERT, Catherine, Co.: CAMPBELL, Misses: Orph., Winnipeg.
CANTOR and Lee: Keith's, Boston.
CARDO and Noll: Orph., Jacksonville.
CARLETONS, Two: Orph., Los Angeles.
CARR, Eddie, Co.: Maryland, Balto., 17-22.
CARTER, Great, Co.: Lyric, Birmingham; Victoria, Charleston, 17-19; Bijou, Savannah, 24-29.
CARTER, Mrs. Leslie: Keith's, Toledo.
CARUS, Emma: Victory, Stockton, 12, 13; New, Fresno, 14, 15; Orph., 'Frisco, 16-22.
CERVO: Palace, Chgo., 16-22.
CHAIN and Templeton: Columbia, Grand Rapids, 17-22.
CHIP and Marble: Maj., Milwaukee.
CLARK and Bergman: Hipp., Cleveland, 17-22.
CLARK and McCullough: Henderson's, Coney Island, N. Y., 17-22.
CLARK and Verdi: New Brighton, Brighton Beach, N. Y., 17-22.
CLARON, Eva: Forrest Park, St. Louis, 16-22.
CLAYTON, Bessie: Bushwick, B'klyn.
CLAYTON, Una, Co.: Bushwick, B'klyn.
CLOWN Seal: Orph., Pittsburgh.
COLLINS and Hart: Grand, Pittsburgh.
COLLINS, Milt: Orph., Minneapolis; Palace, Chgo., 16-22.
COLONIAL Days: Keith's, Wash.
CONNELLY, Jane, Co.: Alhambra, N.Y.C.; Bushwick, B'klyn, 24-29.
CONROY and Le Maire: Maj., Chgo.; Maj., Milwaukee, 16-22.
COOMBS and Allwell: Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22; Victoria, Charleston, 24-26; Bijou, Savannah, 27-29.
COOPER, Harry: Victory, Stockton, 12, 13; New, Fresno, 14, 15; Orph., Oakland, 16-22.
COURTNEY Sisters: Grand, Pittsburgh; Keith's, Louisville, 17-22.
CREIGHTON Brothers and Belmont: Maj., Milwaukee.
CROMWELLS, The: Orph., Minneapolis, 16-22.
CRONIN, Morris, Co.: Keith's, Louisville; Columbia, Grand Rapids, 17-22.
CROSS, Wellington, and Lois Josephine:
CROUCH and Welch: Bushwick, B'klyn, 17-22.
CULLEN, James: Keith's, Indianapolis; Keith's, Cincl., 17-22.
CUNNINGHAM, Cecil: Orph., B'klyn, 17-22.
CURTIS, Julia: Orph., Seattle.
DAMEREL, George, Co.: Orph., 'Frisco; Orph., 'Frisco, 16-22.
DARRELL and Conway: Keith's, Phila.
DAVIES Family: Orph., Seattle.
DE HAVEN, Mr. and Mrs. C.: Orph., Portland.
DE MONT, Robert, Trio: Bijou, Savannah, 10-12; Victoria, Charleston, 13-15; Orph., Jacksonville, 17-22.
DEVEBAUX, Jack, Co.: Keith's, Boston.
DEVOY, Emmett, Co.; Shea's, Toronto; Temple, Detroit, 24-29.
DIAMOND and Brennan: Bushwick, B'klyn.
DIAMOND and Grant: Hipp., Cleveland, 17-22.
DINNHART, Allan, Co.: New Brighton, Brighton Beach, N. Y., 17-22.
"DIXIE Elopement, A": Prospect, B'klyn, 17-22.
DOCKSTADER, Lew: Orph., 'Frisco; Orph., 'Frisco, 16-22.
DONAHUE and Stuart: Keith's, Wash., 24-29.
DOOLEY and Rugel: Keith's, Cincl.; Keith's, Wash., 17-22.
DOOLEY, Rae, Trio: Bushwick, B'klyn.
DORRE'S Beaux and Belles: Forsythe, Atlanta; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22; Bushwick, B'klyn, 24-29.
DOYLE and Dixon: Keith's, Phila.
DU CALION: Orph., B'klyn; Bushwick, B'klyn, 17-22.
DUFFY and Lorraine: Palace, N.Y.C.
DUNBAR'S, Ralph, Bell Ringers: Shea's, Toronto; Lyric, Birmingham, 24-26.
DUNN, Emma, Co.: Palace, N.Y.C.; Orph., B'klyn, 17-22.
DUTTONS, The: Prospect, B'klyn.
DYER, Fay, Co.: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
"EDGE of the World": Maj., Chgo.
ELINORE and Williams: Columbia, Grand Rapids, 17-22.
EL RAY Sisters: Prospect, B'klyn.
EMERSON and Baldwin: Forsythe, Atlanta.
ENGLISH, Dainty, Trio: Keith's, Indianapolis; Keith's, Cincl., 17-22.
ERFORD'S Sensation: Keith's, Louisville.
ERROL, Bert: Keith's, Wash., 17-22.
EVANS, Charles E., Co.: Orph., Seattle.
FARBER Girls: Empress, Grand Rapids, 24-29.
FAYE, Elsie, Co.: Grand, Pittsburgh.
FENTON, Marie: Fountaine Ferry Park, Louisville, 16-22.
FERGUSON, Dave: Keith's, Louisville.
FISHER and Green: Orph., Minneapolis.
FITZGIBBON, Bert: Palace, N. Y. C.; Orph., B'klyn, 17-22.
FLORIGNY, Renee, Co.: Maj., Chgo.
FORD and Tully: Temple, Detroit, 17-22.
FRANKLIN, Irene: Keith's, Louisville; New, Brighton, Brighton Beach, N. Y., 17-22.
FRED and Albert: Maryland, Balto., 17-22; Empress, Grand Rapids, 24-29.
FREEMAN and Dunham: Forrest Park, St. Louis, 16-22.
FRENCH and Ely: Ramona Park, Grand Rapids, 24-29.
FRIDKOWSKI Troupe: Keith's, Phila., 17-22.
FRIGANZA, Trixie: Keith's, Boston; Bushwick, B'klyn, 24-29.
GALLETTI'S Monkeys: Keith's, Wash.; Bijou, Savannah, 24-

WARD BAKER

AMERICAN TONE MASTER

PLAYING HIS $5,000.00 VOCALION VIVINE

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28; Victoria, Charleston, 27-29.
GALLON: Orph., Colorado Springs; Fountaine Ferry Park, Louisville, 16-22.
GALLOWAY, Louise, Co.: Victory, Stockton, 12, 13; New, Fresno, 14, 15; Orph., Frisco, 16-22.
GARDINER Trio: Columbia, Grand Rapids.
GASCOIGNE, Cleo: Keith's, Columbus; Temple, Detroit, 17-22; Temple, Detroit, 24-29.
GAUDSCHMIDTS: Orph., B'klyn; Bushwick, B'klyn, 17-22; Keith's Wash., 24-29.
GEORGE, Edwin: Bushwick, B'klyn.
GERMAINE, Herbert, Trio: Bushwick, B'klyn.
GILLETTE, Lucy, Co.: Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
GILLINGWATER, Claude, Co.: Maj., Chgo.
GLADIATORS, The: Temple, Detroit; Temple, Rochester, 17-22.
GLEASONS, J. and B.: Hipp., Cleveland, 17-22.
GORDON, Kitty, Co.: Orph., Winnipeg.
GRANT and Greenwood: Orph., Omaha; Orph., Minneapolis, 24-29.
GRANVILLE, Bernard: Maryland, Balto., 17-22.
GRANVILLE, Taylor, Co.: Orph., B'klyn.
"GREEN Beetle, The": Orph., Denver; Orph., Colorado Springs, 16-22.
HACKETT, Norman, Co.: Victoria, Charleston, 10-12; Bijou, Savannah, 13-15.
HAL and Francis: Palace, Chgo.
HALLEN and Hunter: Orph., B'klyn; Keith's, Louisville, 17-22.
HANDERS and Millias: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
HANLIN and Clifton: Lyric, Birmingham; Forsythe, Atlanta, 17-22; Bijou, Savannah, 24-29; Victoria, Charleston, 27-29.
HARRIS and Manyon: Orph., Portland.
HARROLD, Orville: Maj., Milwaukee; Keith's, Phila., 24-29.
HAVEMAN'S Animals: Orph., Colorado Springs.
HAWTHORN and Inglis: Henderson's, Coney Island, N. Y., 24-29.
HAYES, Brent: Orph., Duluth.
HENSHAW and Avery: Orph., Kansas City.
HERAS and Preston: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
HERFORD, Beatrice: Temple, Rochester; Temple, Detroit, 17-22.
HERMAN, Al: Keith's, Cinti.; Columbia, Grand Rapids, 17-22.
HICKEY Brothers: Keith's, Indianapolis, 17-22; Colonial, Norfolk, 24-26; Lyric, Richmond, 27-29.
HINES and Fox: Keith's, Toledo, 17-22; Empress, Grand Rapids, 24-29.
HOFFMANN, Gertrude: Palace, N. Y. C.
HOLMAN, Harry, Co.: Temple, Rochester; Temple, Detroit, 17-22.
HOLT, Al: Shea's, Toronto.
HOPKINS Sisters: Orph., Oakland.
HORELIK Troupe: Orph., New Orleans.
HOWARD and McCane: Orph., Colorado Springs; Keith's, Cinti., 17-22.
HOWARD'S Ponies: Bushwick, B'klyn; Keith's, Phila., 17-22.
HOWELL, George, Co.: Orph., B'klyn.
HUBERT, Dyer, Co.; Henderson's, Coney Island, N. Y., 24-29.
HUNTERS, Musical: Lyric, Richmond, 24-26; Colonial, Norfolk, 27-29.
HUNTING, Low and Mollie: Keith's, Boston, 17-22.
HURLEY Troupe: Orph., Denver; Orph., Colorado Springs, 16-22.
HURST, Brandon, Co.: Orph., Duluth.
HUSSARS, White, Nine: Keith's, Cinti.; Henderson's, Coney Island, N. Y., 17-22.
HUSSEY, Jack, and James Boyle: Orph., Minneapolis; Maj., Chgo., 16-22.
HYAMS and McIntyre: Palace, Chgo., 16-22.
HYMACK: Orph., Minneapolis; Orph., Winnipeg, 16-22.
IDEAL: Orph., Frisco, 9-22.
IMRO: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15; Forsythe, Atlanta, 17-22; Victoria, Charleston, 24-26; Bijou, Savannah, 27-29.
JACKSON and May: Alhambra, N. Y. C.
JEFFERSON, Joseph, Co.: Prospect, B'klyn.
JEWELL'S Manikins: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15; Keith's, Wash., 24-29.
JORDAN Girls: Orph., Winnipeg.
JURY, Karl: Keith's, Cinti.
KAJIYAMA: Temple, Rochester; Keith's, Boston, 17-22.
KALICH, Madame Bertha, Co.: Maj., Chgo., 16-22.
KEANE and Window: Shea's, Buffalo.
KEIT and De Mont: Prospect, B'klyn, 17-22.
KELSO, Mr. and Mrs. J.: Henderson's, Coney Island, N. Y., 17-22.
KENNEDY, Jack, Co.: Orph., Kansas City.
KENO and Green: Alhambra, N. Y. C.; Henderson's, Coney Island, N. Y., 17-22.
KERR and Weston: Keith's, Phila., 17-22.
KIRK and Fogarty: New Brighton, Brighton Beach, N. Y., 17-22.
KRAMER and Morton: Alhambra, N. Y. C.; Keith's, Boston, 17-22.
KREMKA Brothers: Orph., Winnipeg.
KRONOLD, Hans: Grand, Syracuse; Keith's, Phila., 17-22.
KUMA, Tom: Orph., Kansas City.
KURTIS Roosters: Keith's, Wash.
LA FRANCE and Bruce: Keith's, Louisville; Keith's, Toledo, 17-22.
LAI Mon Kim: Hipp., Cleveland; Keith's, Phila., 17-22; Bushwick, B'klyn, 24-29.
LAMBERTI: Orph., Denver; Orph., Colorado Springs, 16-22.
LANGDONS, The: New Brighton, Brighton Beach, N. Y., 17-22.
LA PRINCE and Sanches: Henderson's, Coney Island, N. Y., 17-22.
LA RUE, Grace: Keith's, Phila.
LAUBE, Max: Orph., Colorado Springs.
LA VARS, Dancing: Maj., Chgo., 16-22.
"LAWN Party": Colonial, Erie, Pa.
LAWRENCE and Hurlfalls: Keith's, Toledo.
LEACH-Wallen Trio: Keith's, Columbus.
LEE and Cranston: Orph., Frisco.
LE GROHS: Shea's, Toronto; Bushwick, B'klyn, 24-29.
LE HORN and Dupreece: Orph., New Orleans.
LEIGHTONS, Three: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15; Forsythe, Atlanta, 17-22; Lyric, Birmingham, 24-29.
LE ROY, Lytton, Co.: Keith's, Wash., 17-22.
LES AGOUSTS: Keith's, Louisville, 17-22.
LESLIE, Bert, Co.: Orph., Oakland.
LEWIS, Henry: Keith's, Indianapolis, 17-22.
LEWIS, Tom, Co.: Orph., Frisco.
LIGHTNER and Jordan: Keith's, Wash.
LIND: Orph., Jacksonville, 24-29.
LINDSAY, Fred: Shea's, Toronto.
LINTON and Lawrence: Orph., New Orleans.
LLOYD, Alice: Temple, Detroit; Temple, Rochester, 17-22; Keith's, Wash., 24-29.
LLOYD and Britt: Keith's, Louisville.
LO, Marie: Orph., Colorado Springs; Maj., Chgo., 16-22.
LONDON, Louis: Orph., Minneapolis.
LONG, Gertrude: Victory, Stockton, 12, 13; New, Fresno, 14, 15.
LOPAKOVA, Lydia: Palace, Chgo.
LORRAINE and Burks: Bushwick, B'klyn, 17-22; Keith's, Phila., 24-29.
LOUGHLIN'S Dogs: Keith's, Toledo.
LOYAL'S Animals: Henderson's, Coney Island, N. Y., 17-22.
LUCILLE and Lucas: Orph., Los Angeles.
LYDELL, Goodrich and Lydell: Keith's, Columbus; Henderson's, Coney Island, N. Y., 17-22.
LYONS and Yosco: Hipp., Cleveland; Keith's, Cinti., 17-22.
MADDEN and Fitzpatrick: Keith's, Cinti.
MADDOCK, Will: Lyric, Birmingham, 17-22.
MALLIA and Bart: Hipp., Cleveland; Temple, Detroit, 17-22.
MANCHURIANS, The: Orph., Frisco, 9-22.
MANG and Snyder: Hipp., Cleveland; Grand, Pittsburgh, 17-22.
MANN, Sam, Co.: Keith's, Phila.
Marqot, Francois, and Part: Orph., Kansas City.
MARIE, Daisy: Keith's, Indianapolis; Keith's, Louisville, 17-22.
MARKLEY, Frank: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22; Forsythe, Atlanta, 24-29.
MARLO and Duffy: London.
MARX Brothers Co.: Shea's, Buffalo; Temple, Detroit, 24-29.
MASON and Keeler: Orph., Frisco; Orph., Oakland, 16-22.
MASON, Harry L.: Henderson's, Coney Island, N. Y., 17-22.
MASON, Wilbur and Jordan: Orph., Seattle.
McCLOUD and Carp: Bushwick, B'klyn.
McCONNELL and Simpson: Temple, Rochester.
McCORMACK and Simpson: Ramona Park, Grand Rapids, 24-29.
McCORMICK and Wallace: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
McDEVITT, Kelly and Lucy: Hipp., Cleveland, 17-22; Columbia, Grand Rapids.
McFAYDEN, Alexander: Orph., Kansas City.
McKAY and Ardine: Temple, Detroit, 17-22.
MEEHAN'S Dogs: Keith's, Wash., 17-22.
MELVILLE and Higgins: Maj., Chgo., 16-22.
MELVILLE Sisters: Orph., Seattle.
MERRY Duo: Orph., Minneapolis; Orph., Winnipeg, 16-22.
MILLER and Bradford: Orph., Kansas City.
MILLER and Mack: Orph., Boston.
MILLER and Vincent: Orph., Seattle.
MILLER, Marion, Co.: Orph., Oakland.
MILLER, Rice and Mann: Keith's, Phila., 17-22; Keith's, Wash., 24-29.
MINSTREL Monarchs: Orph., Portland.
MITCHELL and Cain: Keith's, Wash.
MOORE, Tom, and Hall: Keith's, Louisville; Keith's, Toledo, 17-22.
MORAN and Wiser: Keith's, Columbus; Keith's, Cinti., 17-22.
MORGAN Dancers: Orph., Boston.
MORLEY and Mack: Keith's, Cinti.; Columbia, Grand Rapids, 17-22.
MORRIS and Allen: Keith's, Columbus; Keith's, Cinti., 17-22.
MORRIS and Campbell: Keith's, Phila., 17-22; Keith's, Wash., 24-29.
MORRISEY and Hackett: Keith's, Boston, 17-22.
MORTON, Charles: Orph., Boston.
MOSHER, Hayes and Mosher: Keith's, Columbus; Keith's, Cinti., 17-22.
MOSS and Frye: Keith's, Boston, 17-22.
MOWATT, Addie, Co.: Orph., Seattle.
MOYER and Nagle: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Avolos: Orph., Boston.
MUSICAL Belfords: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Bells: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Byrons: Orph., Boston.
MUSICAL Cromwells: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Dunbars: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Hodges: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Mayos: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Spillers: Keith's, Columbus; Keith's, Cinti., 17-22.
MUSICAL Wards: Keith's, Columbus; Keith's, Cinti., 17-22.
MYRA Kearney Trio: Keith's, Columbus; Keith's, Cinti., 17-22.
NAGEL and Mack: Keith's, Phila., 17-22; Keith's, Wash., 24-29.
NAGYFY, Romani: Orph., Boston.
NAZARRO and Dean: Keith's, Columbus; Keith's, Cinti., 17-22.
NEAL, Bert, and Girls: Orph., Boston.
NEWHOFF and Phelps: Keith's, Columbus; Keith's, Cinti., 17-22.
NEWMAN Trio: Keith's, Columbus; Keith's, Cinti., 17-22.
NEWPORT and Stirk: Keith's, Columbus; Keith's, Cinti., 17-22.
NEWTON, Douglas, and Co.: Orph., Boston.
NIBLO and Spencer: Keith's, Columbus; Keith's, Cinti., 17-22.
NICHOLS Sisters: Keith's, Columbus; Keith's, Cinti., 17-22.
NIGHTINGALE Sisters: Keith's, Columbus; Keith's, Cinti., 17-22.
NOBLE and Brooks: Keith's, Columbus; Keith's, Cinti., 17-22.
NOBLE and Silvers: Keith's, Columbus; Keith's, Cinti., 17-22.
NOBLE, Reed, and Co.: Orph., Boston.
NOLAN and Nolan: Keith's, Columbus; Keith's, Cinti., 17-22.
NORTH and South: Keith's, Columbus; Keith's, Cinti., 17-22.
NORTON and Nicholson: Keith's, Columbus; Keith's, Cinti., 17-22.
NOVELTY Clintons: Keith's, Columbus; Keith's, Cinti., 17-22.
NOVELTY Minstrels: Keith's, Columbus; Keith's, Cinti., 17-22.
NOVELTY Musical Trio: Keith's, Columbus; Keith's, Cinti., 17-22.
NOVELTY

HENRY G. RUDOLF

"THE VAGRANT TENOR"

Week of May 10, B. F. Keith's Theatre, Philadelphia **Week of May 17, B. F. Keith's Pier Theatre, Atlantic City**

Communications, care N. Y. Dramatic Mirror

Milwaukee; Palace, Chic., 16-22; Temple, Detroit, 23-28.
MERYL and Delmar: Keith's, Phila.
MIYAKO Trio: Henderson's, Coney Island, N. Y., 17-22.
MILLER and Mack: Forrest Park, St. Louis, 16-22.
MONARCH Comedy Four: Colonial, Norfolk, 24-26; Lyric, Richmond, 27-29.
MONTGOMERY and Moore: Forsythe, Atlanta.
MONTGOMERY, M.: Henderson's, Coney Island, N. Y., 24-29.
MOORE and Haager: Bijou, Savannah, 17-19; Victoria, Charleston, 20-22.
MOORE and Jenkins: Orph., Kansas City.
MOORE, Gardner and Rose: Keith's, Louisville, 17-22.
MORAN and Wiser: Prospect, B'klyn; Keith's, Boston, 17-22.
MORLEY, Victor, Co.: Prospect, B'klyn.
MORRIS, Elida: Keith's, Indianapolis, 17-22.
MORRISSEY and Hackett: Keith's, Boston.
MORTON and Moore: Orph., Los Angeles, 9-22.
MORTON, Clara: Maj., Milwaukee; Palace, Chic., 16-22.
MOSCONY Brothers: Shea's, Buffalo.
MULLANE, Frank: Maryland, Balto.; Poli's, Scranton, 17-22; Poli's, Hartford, 24-26.
MURPHY and Nichols: Keith's, Indianapolis; Keith's, Cinti., 17-22.
MURRAY, Elizabeth: Orph., Seattle.
NAP, Little: Orph., Portland.
NARDINI: Shea's, Buffalo.
NASH, Julia, Co.: Columbia, Grand Rapids, 17-22.
NAZIMOVA, Mme., Co.: Grand, Pittsburgh; Hipp., Cleveland, 17-22; Shea's, Buffalo, 24-29.
NELSON and Nelson: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
NESBIT, Evelyn, Co.: Hipp., Cleveland; Keith's, Toledo, 17-22; Empress, Grand Rapids, 24-29.
NEVINS and Erwood: Maj., Chic., 16-22.
NEWHOFF and Phelps: Orph., Duluth; Orph., Winnipeg, 16-22.
NEWHOUSE and Snyder: Orph., B'klyn.
NICHOLS, Nellie: Keith's, Wash.
NICK'S Skating Girls: Temple, Rochester.
NONETTE: Maryland, Balto.; Maryland, Balto., 17-22; Keith's, Boston, 24-29.
NORCROSS and Holdsworth: Orph., Oakland.
NORDSTROM, Francis, Co.: Orph., Portland.
NORDSTROM, Marie: Maj., Milwaukee, 16-22.
NORTH, Frank, Co.: Columbia, Grand Rapids.
NORTON and Lee: Grand, Pittsburgh.
NORTON and Nicholson: Keith's, Phila., 17-22.
NUGENT, J. C., Co.: Maj., Milwaukee, 16-22.
OAKLAND, Will, Co.: Shea's, Buffalo.
O'HARA, Fiske: Orph., B'klyn, 17-22.
ORDEA Jane: Keith's, Wash., 17-22; Keith's, Phila., 24-29.
ORR and De Costa: Orph., Portland; Orph., Oakland, 16-22.
OXFORD Trio: Keith's, Indianapolis, 17-22; Ramona Park, Grand Rapids, 24-29.
PADDEN, Sarah: Pantages, Spokane, 17-22; Pantages, Seattle, 24-30.
PAGE, Hack and Mack: Hipp., Cleveland, 17-22; Temple, Detroit, 24-29.
PANTZER Duo: Orph., Winnipeg, 16-22.
PATTERSONS, Bounding: Orph., Jacksonville; Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
PATTERSON, Burdella: Palace, Chic.; Maj., Milwaukee, 16-22.
"PEKIN Mysteries": Grand, Pittsburgh.
POWDER and Chapman: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
PRIMROSE Four: New Brighton, Brighton Beach, N. Y., 17-22; Lyric, Richmond, 24-26; Colonial, Norfolk, 27-29.
PRUIT, Bill: Forsythe, Atlanta; Lyric, Birmingham, 17-22.
PUCK, Harry and Eva: Maryland, Balto.; Keith's, Boston, 17-22.
RADJAH, Princess: Henderson's, Coney Island, N. Y., 17-22; Keith's, Wash., 24-29.
REDFORD and Winchester: Temple, Detroit, 24-29.
"REDHEADS, The": Keith's, Boston.
REYNOLDS and Donegan: Keith's, Phila.; Orph., B'klyn, 17-22.
RIDLEY and Fleming: Orph., Denver; Orph., Colorado Springs, 16-22.
RIGGS and Witchie: Keith's, Louisville, 17-22.
RIGOLETTO Brothers: Columbia, Grand Rapids, 17-22; Ramona Park, Grand Rapids, 24-29.
RING, Blanche: Orph., Colorado Springs; Orph., Minneapolis, 16-22.
ROBINS: New Brighton, Brighton Beach, N. Y., 24-29.
ROCHESTER, Claire: Prospect, B'klyn; Keith's, Phila., 17-22.
ROCHES Monks: Orph., Jacksonville; Lyric, Birmingham, 17-22.
ROGERS, Will: Keith's, Phila.; Keith's, Boston, 17-22.
ROMANOS, Four: Orph., Portland.
ROONEY and Bent: Prospect, B'klyn; Orph., B'klyn, 17-22.
ROSENER, George M.: Orph., Los Angeles, 16-22.
ROSNER, Carl, Co.: Temple, Detroit; Temple, Rochester, 17-22.
ROSS, Eddie: Lyric, Birmingham; Forsythe, Atlanta, 17-22; Orph., Jacksonville, 24-29.
ROTHER, Leon: Palace, N.Y. C.
ROYE, Ruth: Lyric, Birmingham; Forsythe, Atlanta, 17-22.
RUDOLPH, Henry J.: Keith's, Phila.
RUBGGER, Elsa: Orph., Duluth.
RYAN and Lee: Prospect, B'klyn; Palace, Fort Wayne, 17-22.
SALER, Chick: New Brighton, Brighton Beach, N. Y., 24-29.
SAM Loaz Tack Co.: Keith's, Indianapolis; Keith's, Cinti., 17-22; Lyric, Birmingham, 24-29.
SAMOVA: Prospect, B'klyn; Bushwick, B'klyn, 17-22; Henderson's, Coney Island, N. Y., 24-29.
SAMUELS, Ray: Temple, Rochester; Temple, Detroit, 17-22.
SANTLEY and Norton: Colonial, Erie, Pa.; Keith's, Phila., 24-29.
SAWYER, Joan, Co.: Orph., Omaha; Palace, Chic., 16-22.
SCANLON and Fross: Pantaise Ferry Park, Louisville, 16-22.
SCHAFFER, Sylvester: Orph., Oakland; Orph., Los Angeles, 16-22.
SCHEFF, Fritzie: Columbia, Grand Rapids.
SCHINDLER, George: Orph., Seattle.
SCHOLDER, Helen: Maj., Chic., 16-22.
SCHWARZ Brothers: Victoria, N.Y.C.
SCOTCH Players: Keith's, Phila., 24-29.
SEMON, Charles F.: Keith's, Louisville, 17-22.
SHANNON and Annis: Victory, Stockton, 12, 13; New, Fresno, 14, 15; Orph., Oakland, 16-22.
SHARROCKS, The: Orph., Denver; Orph., Colorado Springs, 16-22; Bushwick, B'klyn, 24-29.
SHAW, Mary, Co.: Maj., Milwaukee, 16-22.
SHIRLI, Rives and Harrison: Fountaine Ferry Park, Louisville, 16-22.
SHONE, Hermine, Co.: Hipp., Cleveland; Keith's, Wash., 17-22.
SI KITCHIE: Lyric, Richmond, 10-12; Colonial, Norfolk, 13-15.
SILVER and Duval: Colonial, Norfolk, 10-12; Lyric, Richmond, 13-15.
SIMPSON and Dean: Poli's, Bridgeport, 10-12; Poli's, Hartford, 13-15.
SMITH, Cook and Brandon: Orph., Jacksonville, 17-22.
SMITH, Irene and Bobbie: Bushwick, B'klyn, 17-22.
SMITH and Demarest: New Brighton, Brighton Beach, N. Y., 24-29.
SOLOMON: Columbia, Grand Rapids, 17-22.
SORETTI and Antoinette: Temple, Rochester; New Brighton, Brighton Beach, N. Y., 24-29.
STAMM, Orville: Prospect, B'klyn, 17-22.
STANLEY, Stan, Trio: Keith's, Toledo, 17-22; Empress, Grand Rapids, 24-29.
STATUES, Five: Keith's, Boston, 17-22.
STELLE, Tracy and Stone: Orph., Frisco; Orph., Los Angeles, 16-22.
STEWART and Donaghue: Keith's, Phila., 17-22.
SULLYS, Five: Orph., Jacksonville; Lyric, Richmond, 17-22; Colonial, Norfolk, 24-26; Lyric, Richmond, 27-29.
SWOR and Mack: Grand, Pittsburgh; Keith's, Boston, 17-22; Bushwick, B'klyn, 24-29.
TALIAFERRO, Edith, Co.: Orph., B'klyn; Keith's, Phila., 17-22; Keith's, Boston, 24-29.
TANGO Shoes: Keith's, Phila., 24-29.
TANGUAY, Eva: Orph., B'klyn; Shea's, Buffalo, 17-22.
"TELEPHONE Tangle": Keith's, Wash.
TERADA Brothers: Orph., Duluth; Orph., Minneapolis, 16-22.
THOMPSON, Jas., Co.: Orph., New Orleans.
THREE Du Four Boys: Orph., Jacksonville, 17-22; Forsythe, Atlanta, 24-29.
TIGHE and Babette: Orph., B'klyn.
TOYE, Dorothy: Forsythe, Atlanta.
TSUDA, Harry: Keith's, Columbus; Keith's, Toledo, 17-22.
VADIE, Mlle., Co.: Forsythe, Atlanta, 24-29.
VAGRANTS, Three: Temple, Rochester, 17-22.
VALL, Olive: Orph., Jacksonville, 10-15.
VALERIO, Rose, Sextette: Grand, Pittsburgh; Keith's, Cinti., 17-22.
VAN and Schenck: Maj. Chen.; Lyric, Richmond, 24-26; Colonial, Norfolk, 27-29.
VAN, Billy B., Co.: Keith's, Cinti.; Keith's, Indianapolis, 17-22; Keith's, Phila., 24-29.
VANIS, Ollie and Johnny: Palace, Chic., 16-22.
VERNON, Hope: Columbia, Grand Rapids, 17-22.
VETERANS, The: Palace, Fort Wayne.
WAKEFIELD, W. H.: Lyric, Birmingham, 24-29.
WALLENSTEIN and Freeboy: Forrest Park, St. Louis, 16-22.
"WAR Brides": Keith's, Louisville, 17-22.
WARD and Cullen: Prospect, B'klyn, 17-22.
WARNER, Genevieve, Co.: Orph., Jacksonville; Bijou, Savannah, 17-19; Victoria, Charleston, 20-22; Colonial, Norfolk, 24-26; Lyric, Richmond, 27-29.
WATER Lillies, Six: Keith's, Phila.; Keith's, Wash., 17-22.
WATKINS, Harry: Palace, Chic.
WATSON'S Farm Yard: Bijou, Savannah, 17-19; Victoria, Charleston, 20-22; Orph., Jacksonville, 24-29.
WEBB and Burns: Keith's, Indianapolis; Hipp., Cleveland, 17-22.
WEBB and Goodwin: Orph., B'klyn, 17-22.
WEBER, Charles: Orph., Denver; Orph., Colorado Springs, 16-22.
WEBER, Dolan and Fraser: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
WELCH, Ben: Bushwick, B'klyn; Alhambra, N.Y.C., 17-22.
WESTON and Leon: Bushwick, B'klyn; Henderson's, Coney Island, N. Y., 17-22.
WHEELER, Bert, Co.: Lyric, Richmond, 17-19; Colonial, Norfolk, 20-22.
WHIPPLE, Huston, Co.: Temple, Detroit; Temple, Rochester, 17-22; Henderson's, Coney Island, N. Y., 24-29.
WHITE, Caroline: Shea's, Toronto; Keith's, Boston, 17-22.
WHITE, Clayton, Co.: Orph., Seattle.
WHITE and Jason: Prospect, B'klyn.
WHITFIELD and Ireland: Temple, Detroit; Temple, Rochester, 17-22.
WHITING and Burt: Maj., Milwaukee, 16-22.
WILDE, Mr. and Mrs. G.: Victory, Stockton, 12, 13; New, Fresno, 14, 15; Orph., Oakland, 16-22.
WILLARD: Keith's, Wash.; Bushwick, B'klyn, 24-29.
WILLS, Nat M.: Orph., Winnipeg, 16-22.
WILSON and Pearson: Colonial, Norfolk, 17-19; Lyric, Richmond, 20-22.
WILSON, Jack, Co.: Orph., Winnipeg.
WOOD and Wyde: Orph., Omaha.
WOOD, Britt: Keith's, Toledo.
ZERTHO'S Dogs: Palace, N.Y. C.

MARY SHAW

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Presenting "THE DICKEY BIRD" Direction ARTHUR HOPKINS

Gilda Varesi

In VAUDEVILLE LEAD with WAR BRIDES

HARRISON BROCKBANK

as NAPOLEON, in

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Direction EDWARD S. KELLER

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"A LADY, A LOVER AND A LAMP"

Direction Jenie Jacobs

MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department Established May 30, 1908

FILM MEN SAVED

Ed. Barry and Edgar Hounsell Cable Screeners of Escape from "Lusitania"

Ed Barry, who will be remembered as manager of Ambrosio's American branch, and who later directed Warner's Features activities in England, was a passenger on the ill-fated *Lusitania*, together with Edgar Hounsell, another London film man. The anxiety of their friends at the Screen Club was quickly allayed by a cable arriving Saturday morning. It was from Ed Barry and read "Saved. Am sending you something interesting." Later lists of the survivors carried the name of Mr. Hounsell, who had made many friends during his recent visit here.

The former Ambrosio manager was returning to England to take up work with the newly organized Anglo-American Film Distributors, in which he is associated with Mr. Hounsell.

FILM "THE CRISIS"

Selig Company Has Rights to Winston Churchill's Famous Novel

A screen adaptation of "The Crisis," Winston Churchill's famous novel, is one of the "Red Seal" plays promised for early release by the Selig Company. The production will be made at the Selig Los Angeles studio, and, in addition to a strong cast of principals, hundreds of extras will be seen in the picture.

Another name remembered from the list of "six best sellers" among the novels, and now promised as a forthcoming Selig "Red Seal" drama, is "The House of a Thousand Candles." Work has already started on this production at the Coast studios, with Harry Mestayer in the leading role.

COURT AIDS THEATERS

Rules That Municipalities in New York State May Not Close Them on Sunday

ALBANY (*Special*).—Proprietors of motion picture theaters may not be prevented from operating on Sundays by means of municipal ordinances, according to a decision handed down by the Court of Appeals yesterday in the case of Woiden Kieley, proprietor of a motion picture theater in Yonkers, N. Y. Kieley was arrested Sunday, Jan. 24, 1915, while operating his theater in violation of a city ordinance. He was released on habeas corpus proceedings and his discharge upheld by the appellate division, which is now sustained by the highest court.

Justice Putnam, in his opinion in the court below, said: "The city of Yonkers cannot independently compel and enforce Sunday closing by means of fine and imprisonment unless such prohibition is part of the law and policy as declared by the Legislature." The affirmance by the Court of Appeals was without opinion.

The decision does not mean that moving picture theaters may operate on Sundays, but that all ordinances of municipalities prohibiting them are invalid because of the fact that it is a matter covered by the Sunday law of the State, which prohibits all theatrical exhibitions on Sunday. This law was enacted before the advent of moving picture theaters, and it is maintained by some that it does not apply to the exhibition of moving pictures, and the lower courts have given conflicting decisions on the question.

GEORGE W. HEARICK.

AL. LICHTMAN'S LATEST

Establishes Booking Office Connecting Producer and Exhibitor

Al. Lichtman, who founded and organized the Alco Film Corporation, and more recently general manager of the Select Booking Agency, has severed this connection in order to establish a direct method of contact between important producers and exhibitors. He has opened offices in the Times Building, and it is his intention to align a number of important theaters throughout the country, with whom he will arrange to book as many feature attractions as can be obtained and that will conform to the highest existing standards. Mr. Lichtman is confident that with the number and prominence of the theaters with which he is now negotiating for this booking privilege, he can within a short time impress the leading feature producers of the world with the desirability of this plan of distribution, through the financial and elastic scope of which he will be enabled to offer them greater incentives for the production of more meritorious subjects than is at present the vogue.

NEW FEATURE COMBINE?

Rumors heard in film circles early this week assert that a new feature programme is about to be launched to rival the organizations now in the field. It is said that this newest combination is to be formed from interests identified with the Mutual Company and that it will handle the distribution of the Mutual producing companies' long features in much the same manner as that being followed by the V-L-S-E combination. It was not possible to secure a confirmation or denial of the rumors before going to press.

The formation of the "Fulton Feature Film Company," last week, is pointed to as the first move in the new organization. Charles Baumann and Charles Kessel, of the New York Motion Picture Company, and Harry E. Aitken, president of the Mutual, are directors in this newly launched company, which is capitalized at the nominal sum of $1,000.

All of the companies in the Mutual are now supplying four-reel features to the "Mutual Masterpictures" service, but it is understood that the new booking system is sought as an outlet for productions of five or more reels. The return to New York this week of Ad. Kessel, directing genius of the New York Motion Picture Corporation, is expected to cause the next important step in the plans.

OSCAR EAGLE TO F. P

Director Sails for Cuba to Direct John Barrymore in "The Dictator"

Oscar Eagle, former Selig and Mutual producer, has been added to the producing staff of the Famous Players' Company, the announcement of this acquisition following closely on the signing of Sidney Olcott. Previous to his two-year engagement at the Selig Chicago studios, Director Eagle was for years associated with David Belasco, with whom he secured a national reputation as a stage director. He was also connected for a long time with the Liebler Company.

The first subject to be made for the Famous Players by Mr. Eagle will be a picture version of the Richard Harding Davis novel, "The Dictator," with John Barrymore in the leading role. The director and star and the entire producing company sail for Cuba this week in order to obtain the real atmosphere for this romance of adventure in South America. This subject will be released some time in August on the Paramount programme.

ROLFE GETS "BIG TREMAINE"

B. A. Rolfe purchased the screen rights to "Big Tremaine" this week and will start the adaptation of the famous fiction document at once. "Big Tremaine," in addition to running serially in one of the bigger magazines, appeared as a serial in over seven hundred daily papers throughout the country. B. A. Rolfe has also purchased for screen purposes Booth Tarkington's story, "The Turmoil," which appeared in the *Saturday Evening Post*.

NEW SELIG DIRECTORS

Two more directors have been added to the Selig staff in California. George Nichols, who recently has directed many of Griffith's stars at the Mutual, has begun work at the Selig Jungle Zoo. His first production is "The Isle of Content." The second newcomer is Lloyd B. Carleton, who is producing "The Escape," from the fiction story of that name, written by Charles Belmont Davis. Bessie Eyton is featured in this drama.

BARRYMORE WITH PATHE

"Exploits of Elaine" Cast Has Another Star in Lionel Barrymore—Company to Ithaca

Lionel Barrymore is the latest star to be added to the cast of the Pathe serial, "The Exploits of Elaine," which now numbers Arnold Daly, Edwin Arden, Pearl White, and Lionel Barrymore in the leading roles. The Whartons expect to move "The Exploits of Elaine" company to Ithaca within a few weeks and take the future installments on their fine property there.

Lionel Barrymore will be remembered by picture audiences for his fine work in a number of big features, and also as a member of the all-star Biograph casts. Previous to his entry into the picture field, Mr. Barrymore had a long stage career in some of the best remembered American successes. He is a brother of John and Ethel Barrymore and a nephew of John Drew.

FARRAR ON PARAMOUNT

Photodramas with Operatic Star Will Be Released Through Regular Channel

The Lasky Company announced last week that a decision had been reached that all the Geraldine Farrar photodramas are to be released on the Paramount programme exclusively. Exhibitors using the Paramount programme will thus receive all of these pictures, which rumor at first said would be a special release.

It has also been decided that Cecil B. DeMille, director-general of the Lasky Company, will personally direct all of the productions in which Geraldine Farrar appears. Miss Farrar will be at the Lasky studio for eight weeks this season.

F. P. PRESENT FITCH PLAY

The Famous Players Film Company will release May 15, on the Paramount programme, an adaptation of Clyde Fitch's well-known play, "The Moth and the Flame." A strong cast is presented in this adaptation of one of the greatest Fitch successes, which has been staged for the screen in five parts.

ALBERT CHEVALIER IN "THE MIDDLEMAN."
Cosmofoto Production, Secured for Release on Metro Programme.

NEW FILM COMPANIES

Standard Newsfilm a New One—Many Other Producing Organizations in List

ALBANY (*Special*).—Following are the new picture companies filing papers of incorporation with the Secretary of State last week:

Penn Yan Film Corporation, Penn Yan, N. Y. To produce and exhibit motion pictures. Capital, $250,000. Directors: John A. Sweney, Ella H. Ramsey, Joseph A. Serena, Penn Yan, N. Y.

Levern Amusement Company, New York city. To engage in a theatrical, vaudeville, and motion picture business. Capital, $5,000. Directors: B. A. Levine, Edward Orastein, Max Levine, all of 55 West Forty-seventh Street, New York city.

Palace Players Film Corporation, New York city. To conduct a general motion picture and film business. Capital, $50,000. Directors: Joseph L. Hennessy, Robert C. Bonk, Jr., and Leslie, 15 West Sixty-fifth Street, New York city.

Standard Newsfilm, Inc., New York city. Motion pictures, films, and theatrical. Capital, $50,000. Directors: Harold G. Fink, Frederick R. Jones, 115 Fortieth Street, New York city.

Buffalo Photo Material Company, Buffalo, N. Y. Motion picture films. Capital, $[illegible]. Directors: George J. Mange, Edward C. Mange, H. Mange, Buffalo, N. Y.

K. and A. Film Company, New York city. Motion pictures and theatrical. Capital, $[illegible]. Directors: R. R. Roberts, Pierce Kingsley, Frances Kell, 1493 Broadway, New York city. Counsel W. Hilmers.

FAWCETT WITH BOSWORTH

Another Stage Star to Make His First Appearance on the Motion Picture Screen

George Fawcett, star of "The Law of the Land," left Wednesday on the Pennsylvania Limited for Los Angeles, where he will join the Morosco-Bosworth forces immediately to start work on the production of "The Majesty of the Law."

This will be Mr. Fawcett's first appearance before the camera. His stage experience has been long and varied, his first appearance dating back to 1882, when he appeared at the old Niblo's Garden, on the Bowery, in "Shea." Some of the best known productions in which he has appeared on the stage are "Little Minister," with Maude Adams, which was presented at the Empire Theater in 1897; "The Second Man," "The Man of the Hour," "Dr. Jekyll and Mr. Hyde," "A Gentleman of Leisure," and "Are You a Crook." He was also the founder of the Fawcett Stock company of Baltimore, where he produced many notable productions. In London, as well as in this country, Mr. Fawcett appeared with much success in "The Great John Ganton," which he will probably film after completing "The Majesty of the Law."

ANOTHER HARTE PLAY

"A Phyllis of the Sierras" to Be Released by the California Corporation

Once more the California Motion Picture Corporation has promised the film world a new Bret Harte photoplay, announcement having been made that the company is now hard at work at its two California studios at Boulder Creek and at San Rafael, in producing a five-reel feature, "A Phyllis of the Sierras," whose scenario, prepared by Charles Kenyon, the dramatist, is based on Harte's novel of the same name. The film will be released June 28. As in the previous Bret Harte photoplays, produced by the California Motion Picture Corporation—"Salomy Jane" and "The Luck of Roaring Camp Flat"—the title-role will be assumed by Beatriz Michelena.

"A Phyllis of the Sierras" will differ from the other Bret Harte photoplays in that it will have more elaborate interiors than they. The story requires scenes not only in the homes of wealthy Californians, but also in the mansions of the nobility in England. For these pictures elaborate sets have been constructed at a great cost at the San Rafael studios. The exteriors will show new vistas of California's famous redwood country, the very regions described by Bret Harte in his immortal works.

COMING REEVES PICTURES

Billie Reeves, the English comedian, pantomimist and acrobat, the man who set the world laughing as the drunk in "A Night in an English Music Hall," will make his debut as a screen performer and Lubin will release May 15, when he will appear in "The Substitute." Each Saturday, beginning with "The Substitute," Reeves will be featured in a comedy. "The Clubman" will be released May 22; "Out for a Stroll" on May 29, and so on.

COMMENT AND SUGGESTION

GOING BACKWARDS

WITH Kalem reissuing the well-remembered BLACKWELL-JOYCE one-reel successes, and Biograph picking the most popular of the GRIFFITH short pictures for release once more, film men will have before them material for an interesting study in picture history. Dating back three or more years, these productions also carry one to the day when the motion picture, though popular, did not reach one-half the people it does to-day, nor did the class of patronage then contain the thousands of intelligent persons who are to-day held in thrall by the motion picture. Certainly, it would seem, the average production of to-day should show immeasurable improvement over these reissues of past years.

But such is not the case, according to the practically unanimous opinion of those picture experts who have viewed a number of the pictures about to be reissued. These critics point to the old films as proof conclusive of the views held by many picture men for some time, that the short pictures are deteriorating in quality instead of improving. Indeed, as compared with the best of the old pictures, which the re-issues are, the "features" of to-day have little to offer that is new.

Many reasons have been given in explanation of the single reel's strides backward. The principal one, that the average director of short pictures is no longer given either sufficient time or the proper players necessary to produce top-notch work, finds its basis in the fact that the financial returns from the single reel picture released to-day will not warrant this outlay. With "features" crowding the market at high prices and cut prices, there is little possibility of securing prices above the standard for worth-while short pictures, while over-production has cut the life of the single-reeler to the briefest of breathing spells.

MIRROR readers will recall its long campaign in favor of reissuing the best remembered pictures of the past. Originally intended for the benefit of those who wished to renew their acquaintance with these fine pictures, a new element has been introduced now that the companies have seen the wisdom of taking these masterpieces from the shelves. In the past few years the motion picture has made converts daily, largely because there were many who would not give the screen serious consideration until they saw the name of a famous author or Broadway star in the advertising matter. These newly-converted ones are not to be deprived of the pleasure of seeing the best of the past's productions. The re-issues will give them an opportunity to see what they missed by not heeding the call of the silent drama sooner.

WORK A WILLING HORSE

THE people want features, the exhibitors want features—and features they'll get. We don't have to go much further before we'll have as many so-called features released each week as there are single reel productions. But are we not much nearer the time when practically all of these features differ only from the short pictures in the matter of length, and to all other purposes offer no more in quality or strength? Such features are features in name only, and perhaps that is why the feature of last week is forgotten as easily as the single-reeler of yesterday. This should not be so.

There'll be a reaction. Stories are scarce, and directors still rarer, to give us as many features as the advertising pages would promise. Perhaps the reaction would be welcome right now. It would save many a good story from poor treatment, and some good directors from poor stories.

TO THE MEMORY OF JOHN BUNNY

BY H. A. D'ARCY

Good-bye, good clown,
Indeed thou wert a merry fool,
Thy unctuous wit and rotund shape
Could wring kind wrinkles from the wisest face.
Thy life was not in vain,
For richly didst thou earn the gratitude
Of mankind of thy time.

OWEN MOORE AND ELSIE JANIS IN "BETTY IN SEARCH OF A THRILL."
Second Janis Production by Bosworth, Released on Paramount Programme.

Ten hundred thousand friends for years will tell
The stories of the parts thou played so well
And laugh again as they recall
Thy droll pomposity.
Thy "Bottom" was the top of classic humor,
And earned for thee a name,
Fit to be graven in the Hall of Fame.
Thou passed too soon,
But memory will keep thy name forever honored.
"Requiescat in pace."

IN THE STUDIOS

CHESTER CONKLIN, the "Mr. Droppington," of Keystone pictures, is the proud possessor of a pair of comedy shoes that were used by Dan Rice, the famous circus clown of a generation ago. He uses them occasionally in a picture, "just for good luck."

ALBERT CAPELLANI, the new French director now producing for Peerless, is on the war path. Last week he wanted a French chateau for use in his first American picture, "The Face in the Moonlight." He asked each director around the World Film studio where he could get the desired location, and was referred to places as far apart as Yonkers, Princeton, New Rochelle, and Brooklyn. Each suggestion meant a trip to the particular spot, only to find that it would not do. Then to cool his rising temperature, Director Capellani left the studio and went for a walk. Within five blocks of the studio he found just what he wanted. Can you blame him for exhibiting a show of temperament?

A DIRECTOR ON DIRECTORS

TO-DAY it is conceded that the motion picture producer is the most important man in the industry, standing as an individual. HERBERT BRENON is rated as one of the very few really great directors. His thoughts are certainly worthy of serious consideration.

Rapid-fire thinking and aggressiveness, those are first impressions of Mr. BRENON, director for the Fox Film Corporation. And he does impress. You know at once that he knows whereof he speaks.

My first question was the old, old one: "What do you think of the future of features?" Mr. BRENON's answer hit me squarely, and it may do likewise to you; he thinks the doom of the programme, meaning one and two-reel subjects as a programme, has come. Here is the way he put it: "At one time in vaudeville houses they were using single reels to fill in waits between acts and to end the performance. The future of the short reel is to be a similar relative position with the big features. They will fill in between and finish the performance. Already I have noticed many vaudeville houses advertising certain feature films 'and vaudeville,' and already in most places where features are being shown they are using short reels, selected from a programme service. It is often the case that the entire service must be taken, many reels of which are paid for and never used." The future, in Mr. BRENON's opinion, means short, high-grade reels for "fillers" only.

"When I left a certain prominent manfacturer of programme releases, short films, some months ago," he said, "he was heralding all over the land, in the strongest terms, the death knell of the feature. To-day you will find that same president of this same big programme concern advertising his new policy of producing great five-reel feature productions. I disagreed with him when I left as to the future of the features. He evidently agrees now with what I thought at that time.

"The biggest need of the industry—for it is an industry, although we do our best to make it an art—is what has been termed 'sure-fire' producers. It is little wonder that men who have made successful features consistently are drawing large salaries and are being sought frantically by the various manufacturers. The men who put up the money can give you the answer quickly. When they put a director on features, he spends in the course of a year, in which he makes, say, ten features, approximately a quarter of a million dollars. A producer making one-reel films, or what is commonly known as 'programme stuff,' will, in the course of a year, do fifty or sixty reels, and spend approximately fifty thousand dollars. The feature producer is entrusted with five times the expenditure, and his product must be rented on its merit after produced, while the 'programme stuff' can often be disposed of—good, bad, or indifferent—for the same price, of ten cents a foot for a certain stipulated number of prints. That's why the manufacturer thinks a long time before 'taking chances' on features with men he is not sure of.

"However, I want to say right here that I think some of the greatest brains in the producing art still remain in the programme ranks. It is the same as the well-known fact that some of our greatest minds of to-day and days of the past remain in the smaller towns, even villages, conducting or trying to conduct businesses that they are unfitted for. They lack the courage to 'take a chance' or the spirit to go after the bigger task, the bigger responsibilities; which, of course, carry with them salaries practically in proportion to the five times greater amount of money entrusted to their hands. The film art needs big men. This is the time for the real directors to step up to the mark."

Well, here indeed was the agressiveness; and I felt sure that I was going to get some very, very interesting thoughts.

"You know, really," he continued, "it isn't my brain that gets results when I am directing. That is, I am not entirely responsible, by any manner of means, for what we accomplish. I take from my people what they give me and mold it. That is my method. Indeed, I think it is the method of all successful directors, although they may not admit it. It is entirely a question of being able to get others to do what they would do naturally, and then 'assemble,' as it were, the various thoughts and make it all harmonize. I believe that he who can do that to the best advantage will be our great director of films for the future.

"The camera man? Yes, indeed, he is most important; second, I should say, in importance to the director. The actors are really, of course, the folk who present their thoughts of situations and scenes, and from them I get my final, visualized action. Children? I consider the kiddies the same as grown-ups always. I ask them to feel what they are doing. If a child cannot feel what it is doing, then I get another child. The brain is necessary, of course, as a controlling guide; but first we must have the acting of the artist coming from the heart. Too few of our artists allow their acting to come from the heart primarily. Too many are what I call 'head actors.' And of this I am sure: while a 'head actor' can do scenes on the speaking stage most successfully, having the voice to assist, it is absolutely necessary, for screen work, to al-

(*Continued on page 37.*)

MR. EXHIBITOR!

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GET "THE MIDDLEMAN"

Metro Will Release English Production Featuring Albert Chevalier

By an arrangement made between Paul B. Cromelin and the directors of the Metro Pictures Corporation, the five-reel production of Henry Arthur Jones's famous play, "The Middleman," starring Albert Chevalier, will be released on the Metro Pictures Corporation programme Monday, May 17.

A public demonstration of "The Middleman" was given at the Broadway Theater several weeks ago, and the picture was voted one of the biggest subjects yet shown on the screen, and bidding for it became very lively, but Mr. Cromelin, representing the producers, decided to place the picture through the Metro Corporation, and exhibitors on that router can look forward to a very sterling screen sensation.

"The Middleman" enjoyed wide vogue and great popularity for twenty years as a high-class stage production, and so great was its pulling power that E. S. Willard played in it for fully that length of time. The scenic production is in five parts, many of which were taken right in the pottery, where perfect atmospheric detail was secured.

RECORD FOR PROJECTION

Power Machine at Madison Square Will Have Throw of Three Hundred Feet

When Mr. Presburg, president of the Arena Amusement Corporation, decided to use motion pictures in Madison Square Garden, the largest amusement place in America, and where many of the most notable events in the world have taken place, they were confronted with many difficult problems, chief of which was the projection of the pictures.

Many suggestions were made as to the location of the booth for the projecting machines, and among them was one to hang the booth from the iron girders and place the machines therein. W. C. Smith, the well-known projection engineer of the Nicholas Power Company, manufacturers of projection apparatus, suggested placing the machines at the end of the hall and projecting the pictures a distance of three hundred feet.

This is the longest throw on record, and subsequent test by Mr. Smith proved the practicability of the long throw with the result that he was given carte blanche on the matter of projection, and the Nicholas Power apparatus was installed, consisting of two Power's Cameragraph No. 6A machines.

REMARKABLE PROJECTION FEAT

One of the most remarkable projection feats recorded was performed by the Kleine Optical Company at the big White City Amusement Park, Chicago, last week, when the company succeeded in throwing a picture a trifle over 186 feet amid a blaze of light from the thousands of electric lamps in the park. The great white tower, which rises to a height of 475 feet, has at its base a shell into which the picture was projected. The thousands of lights on the tower, which can be seen for miles, were entirely overcome. The picture pulls more than eighty amperes of direct current.

PAINTINGS OF V-L-S-E STARS

Preparations are being made by the officials of the V-L-S-E service for special oil paintings to be made from enlarged photographs of the stars appearing in their big features. These portraits are intended for permanent lobby display and will be provided in two sizes, 30 x 40 inches and 36 x 60.

NEXT ALL-CELTIC COMEDY

"Rafferty at the Hotel De Rest" will be the next five-part comedy the All-Celtic Films, Inc., will produce. These comedies are released on the World Film Programme, and are proving very popular. James A. Fitzgerald is directing the series, which is being written by Charlie O'Hara.

CHANGE KALEM DATE

"Wife for Wife," a Three-Part Feature, with Wilmuth Merkyl, Released May 31

A change in the release date of "The Haunting Fear" has just been announced by Kalem Company. Instead of being issued on Monday, May 31, as was stated in the Kalem *Kalendar* for May, and in recent advertisements, "The Haunting Fear" will be released Friday, June 11.

"Wife for Wife," a three-act "Broadway Favorites" production, will be the Kalem attraction for May 31, instead. The reason for the change lies in the fact that the issuance of "The Haunting Fear" on that date would have made it impossible to carry out the original plan of releasing a "Broadway Favorites" feature every other Monday. It is declared that the June issue of the Kalem *Kalendar* would contain the synopsis of "Wife for Wife." The June *Kalendar* is expected to be in the hands of exhibitors before this feature is released.

"Wife for Wife" is the vehicle for Wilmuth Merkyl, a star who is well known to New York theatergoers. He has appeared in such recognized successes as "Sari," which was presented at the Liberty Theater; "Adele," which ran at the Longacre and Harris Theaters; "Her Little Highness," staged at the Liberty Theater, and "The Debutante," in which Hazel Dawn was starred at the Knickerbocker Theater early this season.

Exhibitors will remember "Wife for Wife," which was written by John A. Stevens, as one of the most popular plays of the South ever produced. The fact that the "Broadway Favorites" production was filmed at Kalem's Jacksonville, Fla., studios enabled the producers to imbue it with the real atmosphere of that part of the country in which the action is laid.

COMING EDISON FEATURE

Lee Arthur's Success, "Cohen's Luck," to Be Produced in Three Parts

"Cohen's Luck," the successful play by Lee Arthur, author of "The Auctioneer," is to be staged for the screen by the Edison Company as a three-reel feature, with William Wadsworth in the leading role. Like "The Auctioneer," this Arthur play is a careful blending of tears and laughter that should be admirably adapted to portrayal on the screen.

Viola Dana will be seen in the leading feminine role in the production. It is being staged by John Collins, and the extras are all actual types, secured from New York's East Side.

William Wadsworth's stage career started with Otis Skinner on his first starring season. Later he was seen in A. M. Palmer's "Alabama," playing the negro, Decatur. The next five years were spent in stock companies in Pittsburg, Denver, Kansas City, Philadelphia, and Memphis. After two years with "The Prisoner of Zenda," Wadsworth spent six years with Blanche Walsh, where he created practically all of the parts he played in, including appearances in "Resurrection," "The Woman in the Case," "The Straight Road," and "The Kreutzer Sonata." Then came "The Bridge" and "The Gay Life." Few characters are so well remembered as Wadsworth's burglar in "Seven Days." It was after this appearance that Wadsworth went to the screen with the Edison Company.

ROBERTS SIGNS AGAIN

Noted Character Actor to Continue Screen Work with Lasky

Theodore Roberts, one of America's foremost character actors, will continue his appearances on the screen, according to an announcement made by the Jesse Lasky Company that he has signed a contract for another year. Since joining the Lasky Company, Mr. Roberts has had numerous offers to return to the legitimate stage, but he apparently is well satisfied with the screen and the roles given him in the Lasky presentations of Broadway successes.

Among the parts that Mr. Roberts has had in Lasky pictures during the past year have been Sam Stone in "Bobby Burnit," Mike Reardon in "Ready Money," grand duke in "The Man From Home," the stellar role of "The Circus Man," Jack Rance; the sheriff in "The Girl of the Golden West," Bruno in "After Five," secret agent in "The Unafraid," the burgomaster in "The Captive," the senator in "The Governor's Lady," and the senator in "The Woman."

GALBRAITH'S SCREEN DEBUT

Joseph Galbraith, who lays claim to that elusive title, "matinee idol," will make his first screen appearance in American's two-reel Western drama, "In the Purple Hills." He will be seen in the character of Sheriff Crosby, while Jack Richardson will take his usual villainous role, this time as the bandit, Red Alec. Vivian Rich, Harry Von Meter, Louise Lester, Reaves Eason and other members of the American Stock company complete the cast.

MELVILLE LOSES YACHT

George Melville, manager of the Lubin Los Angeles studio, who has been spending a few weeks in the East, was in receipt of a wire last week, advising him of the sinking of his 125-foot yacht *Lucero*. She had not been put in commission for the Summer and was lying at Wilmington, Cal., when a recent storm tore her from her mooring and sank her in twenty-five feet of water. Mr. Melville has already wired instructions to raise her.

KING BAGGOT
A FACE AS WELL-KNOWN AS THAT OF
THE MAN IN THE MOON
ADDRESS SCREEN CLUB

KLEINE ITALIAN STUDIO

New Studio Near Turin Said to Be a Model of Construction and Beauty

George Kleine's beautiful Italian studio, work on which was completed recently, is probably the most unique institution of its kind in the world. All that is best in domestic studios was combined with the superior features of foreign establishments, with results that certainly set a new standard in studio construction.

The new Kleine studio is located on the site of an old walled estate about five miles from the city of Turin. This beautiful estate, surrounded by eighteen-foot walls, comprises ten acres, superbly laid out, its crux being a spacious villa four centuries old, surrounded by a magnificent grove of ancient trees. The grounds are charmingly diversified with many varieties of shrubbery and flowering plants, beautiful vistas with the distant foothills and mountains shadowy in the background, and a delightful lake fairly alive with plant and animal life, enhance the natural view.

Throughout the grounds are avenues of stately trees, planted in cross effect, and many formal gardens. On the property are splendid examples of Swiss chalet, characteristic German and French buildings, and several other styles of architecture, ancient and modern, that can be used for pictorial purposes.

WILLIS JOINS UNIVERSAL

F. McGrew Willis, the author, has joined the Universal on the West Coast and is now writing exclusively for them. "The Opening Night" and "A Secret Service Affair," both two-part dramas written by him, have already been filmed under the direction of Burton King. A one-reel drama, "The Second Beginning," has also been produced. At present he is placing in scenario form a four-reel adaptation of the book, "The Pirate of Panama," and has started work on a spectacular fire story, entitled "Out of the Flames," the length of which has not yet been decided.

NEW FEATURES FOR U. B. O.

The United Booking Office Feature Picture Company, Inc., with offices in the Palace Theater Building, announce the securing of the booking rights for the United States and Canada of three new features, presenting Jackie Saunders in "Reaping the Whirlwind," "Where Cowboy is King," and "The Vengeance of the Wilds." This company has also secured the New Jersey rights for Annette Kellermann in "Neptune's Daughter" and the New York rights for "Les Miserables."

HENRY OTTO NEAR INJURY

Henry Otto, in attempting to help Winifred Greenwood down a cliff on location in "The Guiding Light," lost his balance and fell on the rocks below. Fortunately, the waves had just gone out, and before they came back he was able to scramble out of danger. He is thanking his good fortune for nothing more serious than a few bruises and scratches. Miss Greenwood has some heroic work to do in this picture, jumping out of a boat and swimming to shore. Mr. Cozen takes a chance, too, when his boat goes on the rocks and he is thrown out.

A PICKFORD FAMILY REUNION

"Fanchon the Cricket," the Famous Players release of May 10, attaches an unusual interest because of the fact that it not only presents Mary Pickford, the idol of the screen, in the title-role, but that the supporting cast also includes Lottie and Jack Pickford, sister and brother of the popular star. This is the first time since the Pickfords have been appearing on the screen that all three have been together in a single subject.

SECOND VITA "BLUE RIBBON"

The second Vitagraph "Blue Ribbon" feature on the V-L-S-E programme will be "The Island of Regeneration," scheduled for release on May 17. Edith Storey, B. Rankin Drew, and Antonio Moreno are seen in the leading roles.

"THE GODDESS"

The Reviewer of the Dramatic Mirror is kind enough to say of the initial presentation of "The Goddess" at the Vitagraph Theatre:—

"The Vitagraph Company need not feel the slightest trepidation for the success of this, their first invasion of the serial field—for—judging from the introductory episodes, this picture will undoubtedly prove to be the greatest serial that has yet been produced. In the first place it has for a foundation a great big idea and secondly—it is decidedly different from anything that has ever before been attempted. These two facts alone are enough to establish its success."

Mr. Reviewer merely reiterates our belief, which we have told you many times before.

The merit of the story is guaranteed by Gouverneur Morris and Charles W. Goddard and we need say no more than that the direction is by Ralph W. Ince with Anita Stewart and Earle Williams in the leading roles with publicity galore in all the leading newspapers.

Don't be the last:—Be the first man in your town to book "The Goddess":—Through any office of the General Film Company.

The Vitagraph Company of America

SPOOR TALKS ON FEATURES

Essanay's President Speaks of Organization of V-L-S-E and of Essanay's Plans for the Future

Returning to his Chicago office from New York, where he, with other leading motion picture manufacturers, completed the work of organizing the V-L-S-E, to release special multiple-reel photoplays direct to the exhibitor, George K. Spoor, president of Essanay and pioneer in the industry, consented to talk on the years of careful planning that made such special releases possible, and of the future of the photoplay. The man who works and seldom talks had broken silence.

"To the uninitiated it might seem that this step was the work of a week," said Mr. Spoor. "Those who took active part in it know that it was the result of looking into the future years ago; of months and months of planning and hard work to perfect details. The final plans of organization were completed quickly, but the bases of these plans grew out of long and careful study.

"Essanay was making definite plans for feature releases more than a year ago. Photoplay rights on novels that had been stamped with the approval of the public and written by authors of world-wide reputation were being purchased and the books put into dramatic form. Before the consumation of the plans several features had been completed and were ready to offer to the public. This is but one step forward in the line of Essanay policy. It is but one step forward in the progress of the photoplay industry. Other and greater steps will follow.

"The motion picture industry has gone through a more rapid evolution than almost any other. It now has reached a solid and lasting basis; but there is no limit to its continued advance. It is the man of today who is planning for the needs and demands of the future who will be making a success ten years from now, just as it was the man who dreamed of the possibilities of the present time ten years ago who is in the producing business now.

"In 1895, when I was first making pictures, anything that would move on the screen would pass. Moving pictures were a novelty and everything was accepted. Then was conceived the 1,000-foot film with some connecting idea, though loosely constructed, and the motion picture was born. This gave way to the photoplay of the present; a play with a genuine plot; a picture with a problem of human life to unravel. And the photoplay still is in the process of making.

"Essanay has fought to bring the photoplay up to its present standard; to make all its plays of consistent worth; standardized plays; to inject realistic action into its dramas and do away with the old-time fake camera tricks. It has aimed to make its plays of high moral standard; to raise the artistic value and to better the photographic work. It is not content, however, to stand on this. It is looking into the future. It hopes to raise the standard as much in the next ten years as it has in the past. It is seeking to find what the public wants to-morrow, that it may be first on the ground to supply the new needs and the new demands.

"It is still dreaming dreams and hammering away to make these dreams a reality, so that the photoplay of to-morrow will be a thing of art and beauty, while losing none of its human interest touch; the touch which always has and always will endear it to the mass of the people."

NONE GOOD ENOUGH

Selig Company Cannot Use Any of Scenarios Submitted in "Selig Special" Contest

Not one of the several thousand motion picture scenarios submitted to the Selig Polyscope Company, which two months ago asked for an idea to film on the "Selig Special" tour, was found to be practical. There were a number of excellent suggestions offered, which in certain instances might have proven available; but a plot that could be filmed of the seventeen days' Western tour, and in which all the passengers aboard the flyer might participate, was not found.

The Selig Company offered a free trip aboard the Special to the writer who would suggest in synopsis form only a practical idea for a motion picture scenario of the journey. It is to be regretted that none of the scripts received quite hit the mark. The Selig Company must take other measures to secure a practical working idea which can be utilized in a practical manner. It may be stated that the writers of the half-dozen scripts that came any way near fulfilling requirements have been suitably remembered by the Selig Company.

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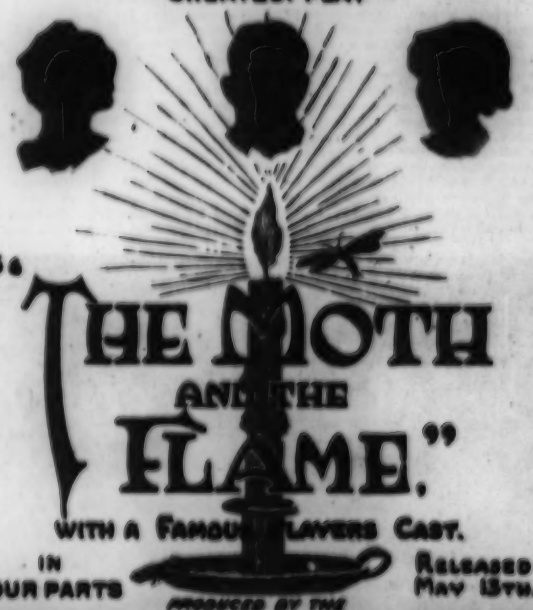

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FEATURE FILMS OF THE WEEK

Mary Pickford Has Typical Charming Role in "Fanchon the Cricket"—"Who's Who in Society" A Pleasing Screen Comedy—Metro Has Strong Release in "The Shooting of Dan McGrew"

"FANCHON THE CRICKET"

A Five-Part Famous Players Release for May 10 Through the Paramount Programme. Adapted from the Work of George Sand and Produced by James Kirkwood.

Fanchon, the "cricket" ..... Mary Pickford
Old Fadet, her grandmother ... Gertrude Norman
Landry, the youth ..... Jack Standing
Didier, his half-wit brother ..... Richard Lee
Madelon, his fiancee ..... Lottie Pickford
His Father ..... Russell Bassett

It is not very difficult to imagine any one else in the role that Mary Pickford plays, some one with none of her radiant, childish personality, some one with little of her elfish grace and winning smiles, and it is equally possible to imagine the picture a failure, whereas with Mary Pickford it is, as attested at a Strand performance, another picture likely to add to her established fame. It does not seem probable that Miss Pickford does anything which she has not done well before, but this is just the play which gives her a chance to do what is best suited to her to an exclusive degree. And this is exactly what the picture producers sought. It was no longer a matter of guess work to suit this star. There were, for instance, "Tess of the Storm Country" and "Hearts Adrift" to point the way to success, and, be it said, "Fanchon the Cricket" embodies the best that these two characters had to offer. As a simple girl, as a girl who pouts, who flirts, who blushes, and who, above all, looks radiantly innocent, Mary Pickford has proved without dispute that there is but one Mary Pickford, and it is such a quintessence of what is best about Mary that we have the pleasure of watching.

As far as plot goes, George Sand's story is nothing much about anything. It is more or less of a woodland idyl; in fact, one where the young girl flits about and displays a vagary of moods that is quite astounding. Its locale is French—early French of the nineteenth century—and may best be called an idyl-romance of French peasants. But, practically, the play is all centered in Mary Pickford, for it is through the one character that most of the action transpires. We have always felt sorry for the leading men opposite Mary Pickford, for they rarely get their due measure of attention. Need we say that all keen attention is on that little lady herself?

This offering might also tend to disprove the assertion of a recent well-known writer that mood and real character penetration are denied the screen. Here is a playful young girl, living with a grandmother who is regarded as a witch, very desirous of something besides rags to wear, very lonely for company, and just crazy to have some one love her, the old lady being but an indifferent creature in all these parts. In this condition of mind, and we don't remember that it was explained by printed inserts, she meets in the woods a frolicking May party, or the festival that corresponds to it in that part of France. She succeeds in scaring them all, in meeting the young man (who is engaged), and in arriving home in a dappled mood, first joyous at the adventure, then sorrowful. The woodland jollities continue, bringing her often in contact with the man, seeing her more often ridiculed by the other girls because of her costume, and finally coming out in the clothes her dead mother wore, a somewhat out-of-style dress quite naturally. Then, again, she has her troubles with the girl to whom the man is engaged. She also saves the idiot brother from mistreatment, she dives from a rock and rescues her male friend from drowning; in short, she does a good many things in an ideal way. The picture is a series of April showers of Mary Pickford moods, all quite enchanting, none long enough to become monotonous. The story continues with the strange courtship until she hears the man's confession of love. Then she suddenly turns woman and tells him to wait a year, and if his love still holds true, why then——. The intervening time has her grandmother die, and then her lover returns. She insists that his father be kind to her and then consents to go to the sick bed where the young man is tossing in fever that only her presence manages to cure.

Mr. Kirkwood offers some rather unusual scenes, not in themselves unusual, but in the way he has taken them. We also suspect that some of the thoughtful bits here and there were of directoral inspiration. For example, there is the dance where she dances and flirts with her shadow in the mid-day sun, perhaps as apt a scene at construing the real character of the hoydenish, reticent young girl as any in the entire length. There were, it is true, times when a retake might have placed some of the scenes on a par with the rest, but this was infrequent and soon forgotten anyhow.

Enough about Mary Pickford. Her opposite partner was Jack Standing, concerning whom nothing but good can be said, with the unfortunate fact before mentioned. Lottie Pickford had to play heavy to her sister's successful wooing, and put a good deal of real feminine malice into the role. Richard Lee as the idiot and Gertrude Norman in a character part, were excellent. The good fat priest was also a well played character role, whose interpreter was not mentioned by name. F.

"WHO'S WHO IN SOCIETY"

A Four-Part Farce-Comedy Written and Produced by George Fitzmaurice. Presented and Released by George Kleine.

Mr. O'Brien ..... Dan Moyles
Mrs. O'Brien ..... Kate Sergeantson
Mary Ellen O'Brien ..... Delia Connor
The Detective ..... William H. Power
Lord Algy ..... Edward Lester

It has long been the assertion of experts in photoplay production that a good director could not write a good scenario and vice versa, but in this very amusing farce-comedy, impregnated with brilliant, witty satire, George Fitzmaurice has disproved the assertion of the experts. "Who's Who in Society" is remarkably well conceived and well written, the situations are well worked out and laughably amusing, the satire is keen and witty, and the plot, while light, has enough continuity to make it interesting. Though there are minor points of the story that could have been improved upon, that could have been given a little more polish and smoothness, they were not of enough consequence to mar the production as a whole.

There can be little doubt but that George Fitzmaurice is one of the coming directors in the moving picture industry. Besides understanding his work from the technical standpoint, he has that inherent ability to incorporate the little personal touches that go to make an artistic and finished production. His pictures are intensely human, they have that sympathetic touch, that transfused personality, that only the real artist can give to his finished work.

Though Delia Connor is a comparatively new acquisition to the ranks of picture stardom she will have little difficulty in maintaining her stellar orbit, for she has an attractiveness of personality, a naturalness of manner, that is extremely pleasing when transferred to the screen. Her fresh, clean, young appearance and youthful exuberance of spirit was much in evidence in this picture, and added greatly to the pleasing qualities of the production. Dan Moyles had a strong character part which he portrayed in his usual able manner, while Kate Sergeantson again proved her great ability as an actress, her presentation of a difficult character being pleasing in every particular. William H. Power and Edward Lester were capable and left little to be desired.

"Who's Who in Society" deals with the ambition of a newly rich, but uncultured Irishwoman to force her way into society and her attempt to marry her daughter, Mary Ellen, to a supposed member of the English nobility. The picture opens with Mrs. O'Brien reading the notes of regret sent by society to a large coming-out party for her daughter that she has planned. The attendance of any of the socially elect looks dubious when an automobile which has broken down in front of the place seemingly saves the day by causing an Englishman, calling himself Lord Algernon Ste. Clair, to seek refuge in the house. Mr. O'Brien picks up a stranger at his club and the night of the party these two pay ardent attention to Mary Ellen. Later developments prove the Englishman to be a thief and the stranger a member of the United States Secret Service, and after a most strenuous fight, in which some entirely new effects are introduced, the Englishman is apprehended and the detective wins the beautiful Mary Ellen. It is a thoroughly good picture throughout, in which even the sub-titles teem with wit and humor. E.

A DRAMATIC MOMENT IN "THE SHOOTING OF DAN McGREW."
Popular Plays and Players' Production, Released by the Metro Programme.

"THE SHOOTING OF DAN McGREW"

Five-Reel Release of the Popular Players Company on the Metro Programme. Directed by Herbert Blache. Adapted From Poems by Robert Service.

Jim Maxwell ..... Edmund Breese
Lou, his wife ..... Katherrye Adams
Nell, their daughter ..... Betty Riggs
Nell's Husband ..... Wallace Stopp
Dan McGrew ..... William A. Morse

In commenting upon a certain film, also of the far North, a noted director remarked that it was "actor proof," by which he meant that the story was so strong that it could not fail to "get over." This is a similar story, but the picture has the advantage of having a very fine cast as well. It is a strong tale of Alaska and the gold rush, saloon life and the little else that goes to make up the possible diversions in that limited land. The action has been adapted from the poem of Robert Service, a writer of strongly swinging lines amply descriptive of the North. His verses are used whenever possible and at other times the meaning of the scenes is still further elaborated by plain wording. For it is a plot in which one might easily go wrong. Starting with the present, we see an old miner stumble into a saloon and sit, presently, at a piano whence soft strains, and dreams, apparently, issue to illustrate the tragedy of his life. The reverie concluded, he finishes by shooting the perpetrator of his wrongs, who is in the same room. This we take it is in the present.

Director Blache likes to hark back to the days of "punch," and his offering is decidedly melodramatic. Also he seems to take needless risks. In the second reel he narrowly averted the death of his child actress twice, one man who apparently did not know how to ride was painfully thrown, and towards the end, he submerges a horse and rider in an icy pool with no very great assurance of the animal's escaping. The cutting off of a scene does not mean that all went well thereafter. There were also other faults. The day has passed when a big sensation occurring every so often will beguile the mind and cover up the crudities of poor detail. However, the story is in all circumstances strong enough to put the picture "across."

Edmund Breese makes a pleasantly bearded and gruff old man of the saddened miner. William A. Morse has an unpleasant part to play and does it well, putting a wealth of meanness and malice into the gambler-seducer. Betty Riggs, as the daughter, is a very welcome figure. She is pretty, dramatic, and plays well within her part.

As told, the miner stumbles into the saloon, to this accompaniment, a good sample of the rest:

"When out of the night which was fifty below,
And into the din and the glare
There stumbled a miner fresh from the creeks
Dog dirty and loaded for bear."

Dreaming over the keys of the piano, which his solitude had not caused him to forget, he recalls the trick by which his wife's old lover had caused her to fly with him, and to believe him, her husband, untrue. The woman, be it noted, is sitting opposite Dan McGrew, the man who did the trick, staring at the player. Dan is minding his solitaire game. The weaving fingers now jump to the present and we see the grown up daughter wooed by a young prospector and married to him. On the wedding sleigh ride they meet with Dan McGrew, and see him kill another man whose money he covets. To skip some more, Dan fixes the crime on the husband, and he is about to be caught and hanged, having entered the same saloon, when the piano player springs up. Pistols flash in the darkness and both the player and Dan are observed on the floor. The husband recovers and proves his innocence to his wife, and the old and young couples now decide to sleigh ride together to a warmer climate.

To get the proper snow effects the company went some distance North and there are indeed some pretty pictures of the Alaskan town and innumerable other scenes taken across the glistening crystals. F.

BILLY REEVES AND BILLY BOTTER IN THEIR BURLESQUE BOXING MATCH.
A Scene from Lubin's One-Reel Comedy, "The Substitute," Released May 15.

"LITTLE SUNSET"

Four-part Bosworth Release on the Paramount Programme for May 6. From Charles Van Loan's Story.

"Little Sunset" Jones ..... Gordon Griffith
Jones, his father ..... Joseph Ray
Gus Bergstrom, the "Terrible Swede," Hobart Bosworth
Mrs. Jones ..... Rhea Haines
"Apache" Manager ..... Marshall Stedman

The "robber" who decides a ball game has nothing, so to phrase it, on the critic who sits in a box at a baseball film. The umpire does the best he can and calls it a day's work; while the poor critic, if perchance he thinks the film failed to cut the home pan, is a traitor to the American game. For baseball exudes from every foot of four thousand feet in a picture that will be as dear to filmdom as baseball is to fandom. What else could one expect when the scenario, a direct adaptation of Charles Van Loan's story, was coached by no less skillful a big leaguer of the screen than Hobart Bosworth. One may rest assured that there is nothing that is not typically big or bush league herewith. There are times when I might have felt like declaring it "strike two" had not my pleasant neighbor uttered a pleased "Oh, it's a home run!" There was even once when I felt the film lagged; but then a sweet voice behind me was enchanted to know that "they did it that way." Later in the picture another silvery tone expressed the fear that

(*Continued on page 34.*)

LUBIN

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—Also

"THE COLLEGE WIDOW"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

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John H. Collins
"Greater than Art"—3 parts
April 26

Langdon West
"Her Proper Place"—3 parts
May 10

James W. Castle
"The Struggle Upward"—2 parts
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April 28

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MORE V-L-S-E OFFICES

General Manager Irwin Off to Establish Branches in Pittsburgh and Columbus

To relieve the Chicago and Philadelphia offices, which are already working to capacity, Walter W. Irwin, general manager of the V-L-S-E will leave for Pittsburgh and Columbus at the end of this week, and, if suitable arrangements can be made, he will establish branch offices in each of these cities. At the present rate, the eight offices will not be able to handle the volume of business when more features are released, and as rapidly as possible new offices will be established.

The old idea that the value of a feature decreases after it has been exhibited in any locality is being disproved in the case of the V-L-S-E features, now in screen evidence. In every instance where they have played return engagements, the value of the impression it has made at its previous showing has been demonstrated by capacity attendances.

"Where real merit exists," said Mr. Irwin, "the exhibitor showing a feature for the second time capitalizes the satisfaction of previous audiences. If in a town of twenty thousand people, two thousand see a picture that enthuses them; the theater repeating its exhibition receives the gratuitous advertising; the two thousand people give it through their enthusiastic descriptions; word-of-mouth advertising is the greatest of all forms of publicity, and ninety-eight per cent. of the population are prospective patrons. This rule holds good up to the time a majority of the people have seen the picture. As a matter of fact," continued Mr. Irwin, "the value of a meritorious production increases with each showing."

GALA NIGHT IN 'CHI"

Opening of New "Cinema Palace" Proves a Brilliant Affair

The opening, last week, of Chicago's first "Cinema Palace," patterned after those of London and Continental Europe, and more immediately after the Strand Theater, New York city, was a social event such as Chicago has rarely seen. It was an invitation performance, and the guest list read like a page torn from the social register. Michigan Avenue was crowded with limousines and the lobby overflowed with a fashionable throng. The film chosen for the opening was the Jesse L. Lasky Feature Play Company's production of David Belasco's success, "The Woman."

The musical programme was a feature of the evening. Twenty-five musicians, mostly members of the Chicago Symphony Orchestra, played under the direction of Arthur Dunham, in addition to the recital on the mammoth organ and vocal solos by well-known artists. The most striking innovation brought about by the new company is an Italian Garden stage setting said to have cost a small fortune.

The company has contracted for the Paramount programme, and Mr. W. W. Hodkinson, president of the Paramount Pictures Corporation, came from New York for the occasion.

ADE WRITES TO ESSANAY

The opening, last week, of Chicago's first exhibiting with considerable pride a letter that has been received from George Ade, concerning the Essanay production of "The Slim Princess," among the forthcoming special productions on the V-L-S-E programme. The letter follows:

To the Essanay Film Mfg. Company:

GENTLEMEN.—A few years ago I visited the Turkish and Egyptian regions which stand undecided between Europe and Asia. At that time every young woman in America was trying to compress herself into a slender figure, but I learned that in the Mohammedan Orient the fat and roly-poly maiden was still the acknowledged type of beauty, and I wondered if some slender Turkish young thing who was not only impossible, but downright hideous, according to the standards of her own country, might not escape to the New World and find herself transformed into a raging success.

In order to prove that female loveliness is whatever we choose to admire, I wrote a story for the *Saturday Evening Post*, and called it "The Slim Princess." Later I amplified the story, and put it into a little book published by the Bobbs-Merrill Company. Then Henry Blossom made the book into a play, with music by Leslie Stuart, and Elsie Janis starred in the play for two seasons. To prove the abounding vitality of the princess, I must say that she seems livelier than ever in the pictures just made by the Essanay Company. I like Mr. Blossom's photoplay, and I like Ruth Stonehouse as Kalora, and I doubt if your company has ever turned out cleaner and truer specimens of photography. I am writing to thank you for letting me see the pictures and to thank you for having such dandy pictures for me to see.

Sincerely,
GEORGE ADE.

May 1, 1915.

ELLIOTT NOW HUB MANAGER

P. B. Elliott, lately connected with the New York exchange of the World Film Corporation, has been made manager of the Boston branch. Mr. Elliott's experience in the film business dates way back to the old "show days" when he was manager of theaters in western New York and Ontario, Canada, and worked in stock and repertoire.

McGILL WITH METRO

Lawrence B. McGill, until recently one of the principal directors with the Mutual Film Corporation, joined the staff of the Metro Pictures Corporation this week, and will begin work immediately on one of that concern's big productions.

JUST YOU LISTEN TO THIS!

"THE TWO NATURES WITHIN HIM." A SELIG DIAMOND SPECIAL in three reels, released Thursday, May 20, in **regular service** of General Film Company, is one of the greatest three-reel productions in plot, action and scenic effects ever produced by the House of Selig. Bessie Eyton and Thomas Santschi star.

ALSO LISTEN TO THIS!

"THE QUARRY," A SELIG DIAMOND SPECIAL in three reels, released Thursday, May 27, is a film adaptation by Gilson Willets of the world-famous novel of the same name. It is an absorbing story of the underworld and of how a victim of circumstantial evidence is finally exonerated in the eyes of the world.

THEN LOOK OVER THESE:

"LIGHT O' LOVE"—Released Monday, May 24. A two-part love story with a new plot.

"TWO BROTHERS AND A GIRL"—Released Tuesday, May 25. A one-reel drama of heart-felt appeal.

"MOTHER'S BIRTHDAY"—Released Wednesday, May 26. A Selig one-reel drama proving that there is no real home without a mother.

"IN THE AMAZON JUNGLE"—Released Saturday, May 29. A Selig Jungle-Zoo Wild Animal drama in one reel. Denizens of the jungle furnish thrills.

AND STICK A PIN IN THIS!

Every Thursday, a Selig Diamond Special in three reels will be released through the General Film Company's **regular service.** You know that the name of Selig attached to multiple reel productions means that no time nor expense has been spared in producing them.

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WORLD COMEDIES IN NEW STRAND

The Strand Theater company, of New York, now operating Orchestra Hall, in Chicago, have signed up with the Chicago office of the World Film for single-reel comedies for week runs.

CHARLES M. SEAY
Current Edison Releases
JACK KENNARD, COWARD—May 6
AN INNOCENT THIEF—May 11
Address care SCREEN CLUB

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Philadelphia: Thirteen Hundred and Sixteen Vine Street. Mr. J. S. Hebrew

Pittsburgh: One Hundred and Fifteen Fourth Avenue. Mr. George Ballston

Dallas, Texas: Nineteen Hundred Commerce Street. Mr. C. A. Meade

Atlanta: Seventy-Five Walton Street. Mr. W. C. Brandon

Kansas City: Cor. Twelfth and Walnut Streets. Mr. C. R. Pierson

We will introduce some more next week

The "Big Four" of Picturedom
Vitagraph-Lubin-Selig-Essanay, Inc.

Our first quartet of releases:—

Lubin's "The Eagle's Nest"

Vitagraph's "The Juggernaut"

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Vitagraph-Lubin-Selig-Essanay, Inc.

LOS ANGELES NEWS

LOS ANGELES (*Special*).—Not only is Little Mary vindicated, but the "mean, old thing" who caused all the fuss has nothing but a loss of time and money to show for her trouble. We refer to the suit brought against the famous Pickford star for damages (!) because Mary's cute, darling doggie slept on expensive stuff in the rented bungalow. There also was a claim for rent. Perhaps the owner thought the most noted actress in the world would not trouble to come into court for a mere hundred dollars or so; but our Mary is something of a battler. She not only was there, but took the stand and indignantly denied injuring the place. In fact, she told how she personally scrubbed the floors and otherwise fought to keep up the appearance of the "old house." Then she looked up into the face of the kind-hearted judge with quivering lip, and it was all off for the plaintiff, who didn't get a single cent. Mary expended $200 in time, but that was all. She secured $500 worth of satisfaction at least.

Wallie Reid, the leading man, whose machine collided with another auto, killing one and injuring two other men, was vindicated by the coroner's jury, who declared that the accident was unavoidable. But the district attorney has filed a complaint charging Reid with manslaughter, and he is under bond of $1,500.

The Rolfe aggregation soon will remove to New York. Directors Noble and Carew will accompany Mr. Rolfe and his staff to the Eastern studio, where all companies of that corporation will work hereafter.

Myrtle Stedman is sprouting inspiration in a new garden, meanwhile waiting for radishes, lettuce, onions, and the next Bosworth production.

Henry Otto, of the American, went to the Coast for some real live stuff recently. He returned with a baby seal and some night pictures of lighthouse rays, both of which will be used in future productions.

Adele Lane is preparing for a bit in her second picture at Universal City, "Across the Footlights."

Chaffing is one of the best things that Grace Cunard does nowadays. She won a little white runabout recently, and she is fast turning it gray with dust and worriment over the mountain climbing she demands of it.

Vivian Rich, of the American Company, and her poodle are at home to visitors all by their two lonesomes now. Miss Rich's mother is visiting at San Diego, and her sister, Mrs. Hastings, recently a visitor, has departed.

Phillips Smalley and Lois Weber are completing their feature, "Scandal." It is said to call more heavily upon the wardrobe mistress than did "Hypocrites," with no loss, by comparison, however, in the strength of the play.

Pauline Bush is back in the location of the same name, in a genuine Western, "One Man's Evil," in which she uses almost all the togs she employed to counterbalance J. Warren Kerrigan.

San Quentin lent its prison to Director W. C. Cabanne for the Emerson Majestic feature, "The Failure." Cabanne learned from the chief guard that they were friends of old, and so got to borrow the grim scenery. How the friendship started Cabanne has been busy denying ever since.

Belle Bennet, of the Minnehaha Company, Minneapolis, could not forbear bringing a young relative, Billy Macy, into the pictures with her. In "The Little Hero" he gets over in pleasing fashion.

Hettie Gray Baker and John Emerson appeared "side by each" as speakers before the Women's Press Club of Los Angeles recently. Photo-playwriting and playwriting were their topics.

Fred Burns is shortly to don the spurs and chaps in a new Mutual rough-riding picture.

Anna Little was much hampered by her clothing while doing one of the "Black Box" serial the other day. The scene was in a very wet little river, and Herbert Rawlinson had to play anchor in order to keep her in the picture.

Helen Holmes was really thoroughly nettled the other day. She was doing some scenes in Kalem's "Hazards of Helen" series, and she rubbed a nettle needle into her eye. Her sight was saved with difficulty.

Broadway theaters are full of the Standing family in film productions: Herbert in "Captain Courtesy," Harold at the Garrick, his twin in the same production, and Jack in a Lubin picture further down the street.

Bessie Barriscale and Charles Ray are soon to be seen in "The Painted Soul," a N. Y. M. P. production now simmering at Santa Monica.

Irving Cummings, leading in "The Diamond from the Sky," seems to have camped permanently with the American. Bungalow, auto, ho-ho—nothin' to do till tomorrow.

The narrow escape of Tom Ince from fatal injuries is still a topic of discussion. It may be two or three weeks before he gets back to work.

There are Rodeos and Rodeos, but the NYMP'S are going to hold forth in real Western style on Sunday, May 16, in the Santa Monica mountains. The general public will be invited, and there will be no admission charged to the studio grounds. Rations for a small army, and apparently too substantial for the feeding of mere nymps, have been requisitioned.

William S. Hart is to be starred in a picturization of his poem, "Pinto Ben," which involved a man's love for his cayuse.

From 12,000 feet to 6,000, "The Reward" has been reduced, and this Mutual Master Picture is practically ready.

The Inceville outfit entertained nobility from Germany, in the persons of Baron G. V. Heyl, und frau, last week; also Mr. and Mrs. Judd of Minneapolis, and Miss Katherine Cameron of St. Louis.

W. B. WISE.

THE WAR IS SETTLED

OUR MOTTO:
FUN AND LAUGHTER WITHOUT VULGARITY

RAFFERTY
SETTLES THE WAR
RELEASED MAY 31
TO BE FOLLOWED BY
RAFFERTY
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IN PREPARATION:
RAFFERTY AT THE HOTEL DE REST

Scenarios by CHAS. O'HARA — Directed by J. A. FITZGERALD

ALL Releases Through the World Film Corporation

ALL CELTIC FILM CO., Inc.
1402 BROADWAY, NEW YORK CITY — Tel. 6761 Greeley

FOR PHOTOPLAY AUTHORS, REAL AND NEAR

By WILLIAM LORD WRIGHT

CORA DREW,
Capable as an Actress and Writer.

Abner Snoddy has a scream,
Comic script for picture screen.
Our reply to Abner's hope:
"Follow the plow; cut out th' dope!"

* * * *

We have sounded the tocsin upon many occasions against the over production of "triangle plots" and problem playlets. Our words of remonstrance have been directed impartially to the director and editor and author. The crime plot is easy to evolve and is easily produced. The doubtful story is occasionally tempting to the writer and the divorce problem plot is yet heard of in the land. There is a wave of sentiment sweeping over the country against the crime story and the suggestive story. Because you visit the theater and view such stories on the screen; because you are charged fancy prices of admission; because these stories purport to "teach a moral lesson," do not be deceived thereby; it is no argument that you should rush home and do likewise. Be clean, uplifting and cheerful in your work. Look upon the bright side of life. There are by far too many shadows without you casting another into the aggregate. The patently vulgar or crime plays are bad enough from their very quantity, but those that deal with the sex problem are the most dangerous. They weaken the teachings of childhood, they put evil into the minds of the young, and they lessen the sanctity of marriage vows. It is true there are certain producers who make a speciality of the highly spiced stuff, but they have no eye to the future. Every one of these "problem" plays released drives a nail in the coffin of the motion picture art. It is commercial selfishness that prompts their production, not a devotion to art.

* * * *

Do not write picture plays as good as those you see on the screen. Write better ones.

* * * *

Do not try how rapidly you can write plots, but how good you can write them.

* * * *

The Organizers.

The organizers of the Photoplay Authors' League were Frank E. Woods, Russell E. Smith, Marc E. Jones, William E. Wing, Hettie Gray Baker, Mary O'Connor, Richard Willis, Theodosa Harris, Clarence Badger, and F. McGrew Willis. The P. A. L. recently celebrated its first anniversary.

* * * *

If you cannot learn to see the pictures in your mind's eye, you cannot write an acceptable photoplay.

* * * *

They're On the Run.

Russell E. Smith, who has worked overtime the past year putting in Herculean blows against the "correspondence schools," writes of results: "The fake schools are on the run for cover, and need only an occasional prod and swat in the rear to keep them moving toward the limbo from which they came. In between prods, the Photoplay Authors' League will now and herewith institute a friendly campaign in order to try and induce the various publications of 'fictionized' versions of photoplays to pay the photoplay author for the use of his plot in its 'fictionized' form in their magazines. As it stands now, only in occasional instances does the author of the original photoplay ever get credit for the story and in no cases has he ever gotten any cash. As a choice we gibe with old Omar, who lilts: 'Ay, take the cash and let the credit go.' But we would prefer and we deserve both! The author's brain originally conceived the story. He sells presumably only a photoplay, not a fiction story, to the manufacturer. In the first place, therefore, where has the manufacturer secured the right to sell or give that plot to any magazine for fictionizing purposes? Of course, some manufacturers may cover that point in their release slips which the author signs. In any event, the entire transaction is utterly unfair to the author. The plot is conceived by one author, produced by a manufacturer who pays for the privilege, and fictionized by another sort of publisher who does not pay for the privilege, at least he doesn't pay the author for the plot. He has to pay another author to fictionize it. The Photoplay Authors' League is about to undertake an amicable settlement of this difficulty and since it will mean loss of cash to the magazines concerned and possibly to the manufacturers also, we are probably up against another bully scrap. More power to our elbow, boy and girl photo-playwrights! We don't ask much and by the same token we don't get it, either. But times are better and the manufacturers are recognizing the absolute need of good stories well constructed, and so he is really heart and soul and pocketbook with the real writer for the reels. The magazines have no such regard for us and while willing usually to play fair, they hate to pay any more than they have to. But what will they do if they don't get any stories from the manufacturers unless they pay the author for the right to fictionize them? If it comes to a showdown will the manufacturer rather favor his writers upon whom he depends for the stories he must have in order to make any pictures, or the magazines of this character, to whom he owes nothing but a little publicity and upon whom he depends for nothing whatever? In a great many cases, the photoplay author is also a writer and seller of magazine fiction and he certainly does not allow his magazine sales to be killed by a 'fictionizing' in other publications, especially if it is badly done. Personally I often get from fifty to a hundred and fifty dollars for a short story. Yet when I sell that plot as a photoplay and get a hundred or more dollars for it and it gets 'fictionized,' the picture magazines only pay $25 to have it done. What's the answer to that? We trust that the matter can be arranged satisfactorily and fairly to all concerned, although as it stands now it is more than so for all concerned except the author, who is really the most concerned. Expressions of opinion from manufacturers, authors and magazine publishers are desired and they are earnestly requested to co-operate in settling the affair properly and for all time."

* * * *

Do not imitate any style of script or story. Be original and have an original style.

* * * *

The Opinions Given.

We have been anticipating the reappearance of this much-mooted question of magazine credit, and pay for photoplay authors by photoplay magazines, and we have obtained two opinions, one from the editor of a well-known magazine, the other from a motion picture manufacturer of prominence.

"The manufacturers offer us more scenarios to fictionize than we could ever handle," said the editor in question. "We have the best selection and this, too, with the frequent approval of the writer of the original script, who appreciates that the fictionizing of his or her story gives further notice to individual work and further prestige. As one prominent script writer told us: 'I do not care for magazine credit. That is a minor matter. I know that the fictionizing of my photoplays gives publicity to the manufacturer, that my name as originator has been announced in that company's publicity matter, and that all will recognize that the plot was mine. In fact, I sometimes think the absence of credit makes the author more prominent than otherwise, for you cannot fool the photoplay fans.' Speaking for our own magazine, we will say that we have tried out letting the authors of the scripts storyize their own productions and nine times out of ten the result is unsatisfactory. With some few notable exceptions, writers of photoplay scripts, desirable to us for stories, cannot write the fiction that we want. We pay as high as one hundred dollars to have these scripts fictionized."

Said the manufacturer: "The magazine editors receive our weekly and monthly stories of releases. One or two plots take their fancy. They either write or call upon us for these stories. Because they give our company credit, and because publicity is valuable to motion picture companies, we give them the stories. The synopses contain the name of the author, the cast, the release date and a boiled down version of the story. It is a question between the magazine, or newspaper, or plate manufacturer, and the writer as to author's credit. We have no objection. However, we regard that particular plot and film as our property. Our release forms cover all motion picture rights. If the author signs this release he does it in full knowledge of what it means and he does it for a satisfactory financial consideration. There is nothing obligatory about it. The writer is at liberty to refuse to sign the release or to change the agreement. This change may or may not be acceptable to us. The argument that film companies must do this or that because writers are scarce, is all poppycock. We receive on an average of 100 manuscripts daily, we pay highest prices for what we select. With the exception of comedy, there is anything but a scarcity of good stories. We buy the book rights, say, to a novel. We pay big prices for these rights for film purposes. If we can realize on our investment by permitting editors to publish the film version of this novel as a story, we shall certainly do so. And we have never yet had an objection from any well-known novelist. They have been paid a satisfactory price and are willing that we should also make a profit."

This department will be glad to give full space to both sides of this question, which should be settled once and for all.

* * * *

Be systematic and compel yourself to write so many thousand words a day. It's the practise that makes perfect.

* * * *

The only way to write is to write. Keep writing and then write some more.

* * * *

At Last; Here's Monte!

Some weeks ago we mourned the departure of Monte Katterjohn, the man who made Boonville, Ind., famous. Our mourning was premature, for here is Monte Katterjohn as chipper as of yore and turning out the real and near stuff in satisfying quantities. Writes Monte Katterjohn: "Your little inquiry is sure going to get a response—this is it. As you note, my habitat is still Boonville, where I am writing scenarios, doing adaptations, writing articles and the like. I am not kicking. Spring is my conqueror and I rather like lazing and lolling. I have made no real plans for the Summer except that I am going to California with the other boys and girls on the Selig Special! Here's a point I hope you will use. Most of the Eastern producers, excepting Kalem, are lax in handling of scripts. They are holding stuff for weeks and weeks without saying a word. I have never taken much stock in the statements of the writers who made complaints of this sort—I did not believe it happened. I have learned better. Of course, sales result from these long periods of dignified silence. While I do not want to appear in the light of a kicker, I do think that some of the scenario purchasers could handle scripts and render 'yes' and 'no' decisions with greater satisfaction. I have a letter from 'Russ' Smith in which he comments on this very thing—about the time lost in mailing scenarios and then the long waits. He advises all script writers to locate in California. I like his suggestion. Rather, I think I will heed it. I am going to submit my synopsis to a certain extent. I do not know how they will be received by some of the companies purchasing from me in the past. However, I'll learn and probably develop new markets. Raymond L. Shrock, of Eastern Universal, states they are not going to produce any short length stuff at their New York studio. All one and two reel stuff will be produced on the Coast. The multiple reels will be produced in the East, excepting certain special brands which have always been produced in Los Angeles." We are getting numerous letters from authors complaining about the long delays in certain editorial offices.

* * * *

Include a pair of postal scales in your working outfit.

* * * *

Miss Sterne's Idea.

Elaine Sterne gives her opinion of what constitutes a good photoplay: "A good photoplay is the sort in which there is so much meat that the director wonders how he can squeeze it all into five reels without hurting the story. And by meat I do not mean thrills—I mean every-day-in-the-week-events—the homely stories, quiet as life on the surface, but pulsing with the great throb of passion beneath—love, hate, jealousy, perhaps—anything possible in your life or mine—the events that lead up to the crisis in life—and with the crisis safely or disastrously passed, your play ends abruptly. This is all we need to know. People never grow tired of seeing the struggles of humanity—the tears of humanity—the joys of humanity, pictured before them. It is with the author who can simply and naturally tell his story that the producer desires to deal."

GOSSIP OF THE STUDIO

KING BAGGOT occasionally indulges in a one-reel comedy as a relief from the heavier dramas. "His First Automobile," one of the lighter pictures, will be released soon.

GUY OLIVER has completed his initial picture as a Selig producer. It is "The Angel of Spring." Mr. Oliver was formerly leading man of E. J. Le Saint's company at the Selig Mission studio.

LAURA HOPE CREWS, who is soon to make her photodramatic debut in the Lasky-Belasco picturization of "The Fighting Hope," has just arrived at the Lasky studios in Hollywood, Cal., and will have her first experience before the camera this week. Miss Crews is accompanied in California by Rida Johnson Young, who is writing a new play for Morris Gest, who made the arrangement between Lasky-Belasco and Miss Crews.

THE PATHE BASEBALL team, better known as the "Roosters," has been paid the compliment of being selected to represent Jersey City in the new "Manufacturers' League of New Jersey," which is composed of the best semi-pro teams of the State. Pearl White, Pathe's popular star, pitched the first ball of the season, and General Manager Gaanier was on hand to give his pets a good send-off.

A FAMOUS OLD Civil War grain elevator crashing to the ground in a great cloud of dust will furnish the climax in a forthcoming Lubin drama. The elevator was 150 feet high and during the Civil War was a storehouse of food for Union troops.

HERBERT STANDING, the English actor, who has been successful with Bosworth, is very proud of his home in Los Angeles, and delights to welcome his friends there, so that the "Standing gatherings" are being well advertised.

ETHEL CLAYTON

IN LUBIN FEATURES

THE COLLEGE WIDOW

Released May 10, 1915

THE SPORTING DUCHESS

Released June 7, 1915

Miss Clayton has appeared in the following Lubin Masterpieces
THE LION AND THE MOUSE, THE GAMBLERS, DAUGHTERS OF MEN, THE HOUSE NEXT DOOR, THE WOLF, WHEN THE EARTH TREMBLED, THE FORTUNE HUNTER

RECENT THREE REEL SPECIALS
A Woman Went Forth — In the Dark — The Blessed Miracle — Darkness Before Dawn

Direction of JOSEPH KAUFMAN

LICENSED FILM RELEASES

Monday, May 17.

(Bio.) The Canceled Mortgage. Dr.
(Edison) (No release this day.)
(Ess.) Manners and Man. Dr.
(Kalem) The Lure of Mammon. Three parts. Dr.
(Lubin) Road o' Strife. Series No. 7. "Into the Night." Dr.
(Selig) The Jest of Jealousy. Two parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 39. 1915.
(Vita.) The Jarr Family. Series No. 7. "Mr. Jarr and the Dachshund." Com.

Tuesday, May 18.

(Bio.) Feliz Holt. Two parts. Dr.
(Edison) Their Own Ways. Dr.
(Ess.) A Lesson in Romance. Three parts. Dr.
(Kalem) The Liberty Party. Com.
(Lubin) A Lucky Strike. Com.
(Selig) Across the Desert. Dr.
(Vita.) The Awakening. Two parts. Dr.

Wednesday, May 19.

(Edison) Chinks and Chickens. Com.
(Ess.) The Fable of "The Two Sensational Failures." Com.
(Kalem) The Closed Door. Episode No. 17 of "The Girl Detective" Series. Two parts. Dr.
(Lubin) In the Dark. Three parts. Dr.
(Selig) Love Finds a Way. Dr.
(Vita.) Almost a Hero. Com.

Thursday, May 20.

(Bio.) For Her Happiness. Dr.
(Ess.) Sweedie's Hero. Com.
(Lubin) A Decision of the Court. Two parts. Dr.
(Mina) Where's Oliver? Com.
(Selig) The Two Natures Within Him. Three parts. Dr.
(Selig) Hearst-Selig News Pictorial. No. 40. 1915.
(Vita.) Dimples, the Auto Salesman. Com.

Friday, May 21.

(Bio.) Bobby's Bargain. Com.-Dr.
(Edison) The Wrong Woman. Three parts. Dr.
(Edison) The Revenue Agent. Dr.
(Kalem) Jean of the Jail. Dr.
(Lubin) Just Retribution. Dr.
(Vita.) Cupid Puts One Over on the Shatchen. Com.

Saturday, May 22.

(Bio.) The First Piano in Camp. Com.-Dr.
(Edison) A Hazardous Courtship. Com.
(Ess.) Otherwise Bill Harrison. Two parts. Dr.
(Kalem) The Broken Train. Episode No. 28 of the "Hazards of Helen" Railroad Series. Dr.
(Lubin) The Club Man. Com.
(Selig) The Jaguar Trap. Jungle-Zoo. Dr.
(Vita.) In the Days of Famine. Three parts. Broadway Star Feature. Dr.

UNIVERSAL FILM RELEASES

Monday, May 17.

(Imp) Destiny's Trump Card. Dr.
(Joker) A Day at San Diego Fair. Com.
(Victor) Baby. Two parts. Com.-Dr.

Tuesday, May 18.

(Gold Seal) The Dancer. Three parts. Dr.
(Nestor) When Cupid Crossed the Bay. Com.
(Nestor) Homer Croy Along the Nile. Edu.
(Rex) (No release this day).

Wednesday, May 19.

(Animated Weekly) No. 107.
(Laemmle) From Italy's Shores. Two parts. Heart Interest. Dr.
(L-Ko) Love and Sour Notes. Com.

Thursday, May 20.

(Big "U") Celeste. Dr.
(Rex) A Fireside Realisation. Dr.
(Sterling) The Battle of Running Bull. Two parts. Com.

Friday, May 21.

(Imp) Court Martialed. Four parts. Military Society. Dr.
(Nestor) They Were Heroes. Com.
(Victor) (No release this week.)

Saturday, May 22.

(Joker) The Lady Doctor of Grizzly Gulch. Com.
(Powers) Diamonds of Fate. Dr.
(Rex) When Love is Love. Two parts. Modern. Dr.

MUTUAL FILM RELEASES

Monday, May 17.

(Amer.) The Greater Strength. Two parts. Dr.
(Keystone) (Subject not yet announced.)
(Rell.) When Cameron Passed By. Dr.

Tuesday, May 18.

(Beauty) Naughty Henrietta. Com.-Dr.
(Maj.) The Electric Alarm. Dr.
(Than.) The Heart of the Princess Marsari. Two parts. Dr.

Wednesday, May 19.

(Amer.) At the Edge of Things. Dr.
(Broncho) The Operator at Big Sandy. Two parts. Dr.
(Rell.) Gridley's Wife. Dr.

Thursday, May 20.

(Domino) Her Alibi. Two parts. Dr.
(Keystone) (Subject not yet announced.)
(Mutual Weekly) No. 20, 1915.

Friday, May 21.

(Falstaff) The House That Jack Moved. Com.
(Kay-Bee) "Bad Buck" of Santa Ynez. Two parts. Dr.
(Than.) The Refugee. Dr.

Saturday, May 22.

(Keystone) (Subject not yet announced.)
(Rell.) The Map of It. Two parts. Dr.
(Royal) When Beauty Came to Koskob. Com.

UNITED FILM RELEASES

Monday, May 17.

(Ideal) The Little Band of Gold. Two parts. Dr.

Tuesday, May 18.

(Superba) Davy Crockett. Com.

Wednesday, May 19.

(Empress) The Spender. Two parts. Dr.

Thursday, May 20.

(Luna) The Poor Fizer. Com.-Dr.
(Starlight) The Ghost Fakirs. Com.

Friday, May 21.

(Premier) The Curse. Two parts. Dr.

Saturday, May 22.

(Lariat) Alias Holland Jim. Two parts. Dr.

CRANE WILBUR

LUBIN COMPANY

Emmett Campbell Hall

PHOTOPLAYWRIGHT—Lubin Company

Showing— "ROAD O' STRIFE" —a serial

126 W. 44th St., N. Y.

CLIFFORD BRUCE

Feature Leads

DIRECTION FRANK POWELL

Current Releases: A FOOL THERE WAS—CHILDREN OF THE GHETTO
THE VALLEY OF THE MISSING
Next Release: PRINCESS ROMANOFF

HENRY B. WALTHALL

RECENT RELEASES

HOME, SWEET HOME — STRONGHEART — THE AVENGING CONSCIENCE
LORD CHUMLEY — CLASSMATES — JUDITH OF BETHULIA

"THE LITTLE COLONEL" in THE CLANSMAN or THE BIRTH OF A NATION

MARY ALDEN

GRIFFITH-MAJESTIC CO.

Los Angeles, Cal.

"The Clansman" (in preparation) — "Battle of the Sexes"

REVIEWS OF LICENSED FILMS

Mr. Jarr and the Dachshund (Vitagraph, May 17).—The seventh of the series has to do with the bringing home of a German canine in place of some goldfish, which the morning home-coming of the larking Jarr had broken and destroyed. Another Dachshund in a Polish family causes a general mix-up which ends when the dogs are returned to their proper owners. Harry Davenport does perhaps the best work so far. Rose Tapley, Audrey Berry, and Paul Kelly are continuously enjoyable. F.

Dimples, the Auto Saleslgirl (Vitagraph, May 20).—The Ford story has reached the screen. The direct drive is missing in this auto comedy. It pictures Lillian Walker of the dimples, and Billy Quirk, the latter as agent for the "Flivver" car. This, a sort of mock machine, is the unceasing butt of fun. The girl undertakes to sell the car, and persuades some of her elderly men friends to invest. Later she and the young man close by a miraculous circumstance in one of the small cars. The inserts poke continual sarcasm at the small cars, and audiences have the name of another well-known line of low-priced cars in mind. W. A. Lathrop is the author, and Wilfrid North the director. F.

Safety Worst (Lubin, May 1).—Split with The Undertaker's Daughter, this part-reel of a man who goes around showing people cards with this motto on them, is hardly up to the mark. F.

The Twin Sister (Lubin, May 4).—Mae Hotely plays the somewhat new part of a double role in comedy. "Babe" Hardy is the brutal husband. The twin sister arrives while the wife leaves, and puts the husband through a rough course of manners, so that when his wife returns she finds a tamed mate. E. W. Sargent is responsible for the script. It is on a reel with Cursed! Jack Dalton. F.

Cursed! Jack Dalton (Lubin, May 4).—To complete the reel with The Twin Sister, the magic pen figures are depicted in a few hundred feet of miraculous antics. Any other caption would be equally descriptive. F.

"Ham," the Detective (Kalem, May 25).—A "Ham" comedy featuring Lloyd V. Hamilton and Bud Duncan that is quite one of the funniest of the series so far, a good-laughable burlesque throughout. Ham and Bud start a detective agency, and their first case is to protect a man from the Black Hand. They assume a multiplicity of disguises, mistaking each other for the criminal in a most amusing manner. The real criminal is apprehended by a regular policeman, and Ham and Bud receive a large remuneration. E.

Her Career (Selig, May 5).—A mediocre single-reel picture, utilizing the old theme of the country girl, who believes that she has a career before her, disillusioned by her reception and experiences in the city. In this case the girl is married, and her husband, a real wise young man, instead of opposing her desire urges her on. He disguises himself, however, and carefully watches over her while in the city, and at the psychological moment rescues her from a dangerous situation. The young wife, disgusted with her horrible experiences, returns home, and the husband carefully concealing his disguise resolves that she shall never know the part he played in stopping her career. E.

Jean of the Jail (Kalem, May 21).—It was interesting to see this picture, which was originally released three or four years ago, and is now being released, for it only goes to prove that there has been little improvement in the single-reel drama; in fact, this picture of three years ago is far superior to many that are being produced to-day. Alice Joyce and Carlyle Blackwell had the feature parts, and it is needless to say that they handled them most capably. The setting of the story is Mexican, and the picture teems with the wonderfully beautiful scenery of the mountain and desert. While an old man, the keeper of the jail, is stricken with paralysis a noted bandit escapes. As the alcade is due to come for the prisoner, Jean, the jailkeeper's daughter, promises her love that she will marry him if he recaptures the bandit and delivers him safe at the jail before the alcade arrives. There is an exciting chase and a good fight, the bandit is finally caught and brought back to durance vile just as the alcade arrives. E.

The Fable of the Galloping Pilgrim Who Kept on Galloping (Essanay, May 8).—An extremely good adaptation of one of George Ade's fables in slang, this single-reel comedy is all that could be desired in an offering of this nature. The story is well told, the subtitles are humorous, the acting, direction, and photography are good, with some excellent examples of double exposure photography. The story deals with an elderly bachelor who has gone the pace and is ready to settle down. He chooses for his mate a young girl he believes to be of the old fashioned, modest, retiring, violet variety, and it is not until after marriage that he discovers quite the opposite, and that the rest of his life will have to be spent in showing his wife the good times that he had grown tired and disgusted with. The feature roles were handled by Mayme Gehrue and Ernest Maupain, and it might be mentioned in passing that Miss Gehrue, besides being a good actress, is also a very clever comedienne. E.

How Slippery Slim Saw the Show (Essanay, May 6).—Victor Potel, Mary Jostyn, and Harry Todd have the feature parts in this single-reel comedy that is neither remarkable for its originality or the manner in which it has been presented. Slippery Slim attends a theatrical performance in a country town with his wife and baby. The infant makes so much noise that the performance cannot go on, and Slim is forced to take it out. He sits outside on the steps for several hours while his wife enjoys the performance, a burlesque of an old-fashioned melodrama. F.

The Vanishing Vault (Vitagraph, May 7).—Styled a single-reel comedy, this absurd burlesque of a detective story is only amusing in so much as the ludicrous facial expressions of Billy Quirk and Constance Talmadge are amusing. The picture teems with ludicrous absurdities and by stretching the imagination somewhat these might be termed funny. In some unknown manner a hotel safe, supposed to contain a million-dollar diamond necklace, is made to disappear. Burlesque detectives are called in to solve the mystery, and in the end the necklace turns out to be merely a paste imitation and the alleged countess who owned it, and who had borrowed money from the hotel on it, a celebrated thief. E.

Pathe News, No. 34 (April 28).—Georgia celebrating a home-week carnival by fox-trotting in the street; dogs and their mistresses at a select dog show; Harvard worsting the Navy crew on the river Severn; Mrs. Charles Whitman as the honored guest at a charitable spectacle; a five-alarm fire in Boston; views of the New York police parade; the University of Pennsylvania's running games; a bandage committee at work; the effect of recent Zeppelin bombs on Paris; the Turks going to the defense of the Dardanelles; and the Sultan on a ride in a canal barge as recreation from the cares of State. The selection is limited, but interesting. F.

At the Mask Ball (Selig, April 30).—A pickpocket at a mask ball complicates the situation where a wife and husband attend unknown to each other. Fatalism, or picture predestination, or what you will, is responsible for the fact that husband and wife are attracted to each other, and that the pickpocket steals the wife's purse. Then a lengthy chase starts with two aspiring and persistent police in comical pursuit. It ends with the capture of the thief, and mutual and apparently satisfactory explanations by the couple to each other. It is quite likely to be mirth-provoking. F.

The Hand of Mahawee (Selig, May 1).—In order to introduce some of the jungle scenes the action is laid in India, and an Indian prince is shown stealing a white man's little boy in revenge for the death of his son, due to poor canned goods the white man sold him. They allow years to elapse, so that the young adopted son learns to love his own sister, but is rejected by the white man, his father. Things come to gunshot, and with the capture of the white men the truth outs. It is quite possible that the white girl was not the sister, so that a marriage was possible, but the script gave every hint to that effect. It is strongly Indian in atmosphere and color. F.

A Double Winning (Biograph, May 1).—If the director had not sought the prettiest of scenery, clefts, hills, and precipices, the offering would have failed utterly, for it is simply absurd as to plot. If the basis of the whole were correct—which it is not—then the mass of evidence against the lack of realism of the detailed action would still be enough to condemn it. We have never, that we remember, seen so foolish a one-reel offering. A club man bets that his friends cannot lose him in California, and they blindfold him and leave him in the pretty hills, miles away, by rail and wagon. He wanders, and so far so good, but unfortunately in coming back he is shown to be very near a railroad, a high road, and telegraph lines. However, he meets a prospector and his daughter, for picture hills seem ever to be populated with marrying girls, and tarries to win her while the time for finding his way back slips by. On the last day he makes a dash for the telegraph office wires, and the next day arrives with his bride. The errors in detail are too numerous for particularization, the effort in plot object too obvious. F.

His Regeneration (Essanay, May 7).—A good single-reel Western drama which, while having little originality of story, proves interesting and well acted. The advent of a pretty school teacher in a Western mining camp acts as a means of reform for the whole camp. A bandit falls so violently in love that he undergoes a complete change of character, from a violater of the law to one resolved to live an honest and upright life. A good climax is reached when the reformed bandit is the means of saving the girl and her aged father from the depredations of three thieves, who plan a robbery of the express box in the belief that the bandit will receive the blame. E.

The Master of the Sword (Biograph, May 6).—With a good, strong story as a basis this single-reel drama is a thoroughly enjoyable picture in every way. A fencing master while on his vacation wins the love of a country girl, and then breaks her heart. She dies, and her sister evolves a unique plan of revenge. Going to the fencing master for the purpose of instruction, she breaks his nerve by suggestion, playing upon his guilty conscience. As a climax, she mysteriously makes him believe that a master of the sword will meet him at midnight and wreak vengeance for his dastardly conduct. As the mysterious personage, garbed all in black, suddenly appears, his broken nerve gives way and he dies of heart failure. Madge Kirby, Charles Perley, and Augusta Anderson handled the feature parts acceptably. E.

Masked Fate (Biograph, May 7).—An interesting, well produced single-reel picture in which Isabel Rea and Kenneth Davenport do some very pleasing work. While at a masked lawn fete a young girl and man fall in love without learning each other's identity. Later the girl while visiting her brother's apartment mistakes his chum for a burglar, and telephones for the police. A real burglar enters and is captured by the man before the police arrive, and the opportune arrival of the brother is the means of disclosing the identity of the man and girl. E.

The Spy's Sister (Lubin, May 7).—A single-reel story with a Civil War theme that is interesting and well acted. A young Southerner becomes a spy for a band of guerillas, and a Northern officer in love with his sister is ordered to capture him. The capture is effected after some stirring dramatic action, but the surrender of Lee at Appomattox fortuitously occurs just in time to save the spy from being shot. Justina Huff and Edzar Jones handled the feature parts capably. E.

The Park Honeymooners (Vitagraph, May 6).—This single-reel comedy is rather unusual as it is merely a light, somewhat amusing story written for the purpose of showing the scenic beauties of the parks of New York. A young couple just married decide to spend their honeymoon in sightseeing, with the result that the beauties of Central and Prospect parks are shown in a mighty attractive manner. The slight comedy element serves to break the monotony of a continuous scenic picture. Antonio Moreno and Betty Gray do the lovers acceptably. E.

GLADYS HULETTE, of the Edison Company, is said to take some unusual risks in a forthcoming three-part release, "The Wrong Woman," staged by Richard Ridgely. A company was taken to Montauk Point for several of the scenes, in one of which Miss Hulette had to do some perilous dancing on the edge of a high cliff.

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MUTUAL FILMS

Love and Money (Thanhouser, May 9).—Another way of approaching the given end, with an American daughter, and American wooer, a rich uncle, and a mother, while European wealth seekers are in the proposition, is the means for bridging a thousand feet of slight film comedy-drama. It occurs in a European hotel where, of course, the young American succeeds in getting the girl away from the much made up and monetary suitors. The offering has the usual punch for this type of picture in the surprise ending. It is rather well put on. F.

The Broken Window (American, May 12).—Good whimsical heart interest centers a prettily absorbing enjoyment in this one-reel picture. John Steppling is the professor, Winnifred Greenwood the girl, Ed. Coxen the man. The beginning finds a vagrant baseball batted through the front door glass. The result man likes the maid in the house, so he comes back that night and breaks the glass again. The following night the maid repeats the trick, and naturally enough the pretty, childishly naive, and coy affair ends in their mutual agreement. It is a long run, are one strikes anything so agreeable in one-reel love stories as this. Henry Otto directed. F.

Life's Staircase (Beauty, May 11).—Such a picture must be the greatest strain on any camera man's good nature. It is a continuous series of dissolves, double exposures, triple exposures, fadeaways, illusions, and a few other obvious tricks, whose sum total goes to make up the story. The young man sees the young woman sit and dream of their life ahead, and girlhood up. Having brought things to the present time they doff their respective wrappers and are ready for the ceremony. It is most beautifully produced by Frank Cooley. Webster Campbell and Neva Gerber are the leads. F.

The Little Soldier-Man (Majestic, April 30).—F. A. Kaiser directs a boy and girl comedy-drama with Mildred Harris, Paul Willis and Bobby Fenner. It tells of the youthful trials of a young man whose girl is so taken up with a large doll that he determines to steal it. The deed accomplished drama conscience causes him to imagine the doll alive and eloping with the girl. This mimic melodrama or miniature triangle is another strong part of the play. F.

Movie Fans (Falstaff, April 30).—The idea behind this one thousand foot reeled comedy is a good one, on good, in fact, and so well presented, that one is liable to overlook the many kicks of the leading characters, Loraine Bulling and Harry Sullivan. What is more, it is all about the picture industry itself. And it is highly imaginative. He goes to the picture show, and imagines himself as the author of the films, while the girl next to him, who has hysterical aspirations, pictures herself as the leading lady of the picture she is viewing. This imaginative material, of course, gives play to some excellent dissolve work, and plays the two young people, who eventually marry and lead a normal domestic existence, very much into the camera's eye. It is another of the acceptable Falstaff comedies.

Gussle's Backward Ways (Keystone).—Good for fifty laughs, or as many as there are scenes, this one-reel offering must be another tribute to the cleverness and drollery of Sid Chaplin. Still an Alpine traveler, he arrives at an inn, riding backward, on a mule, and proceeds to become intimate with some of the inmates. It is rarely possible to tell what one of these farce-comedy plots are about, and even if it were wise to particularize it would not sound very droll. But in the hands of a capable comedian and, what is also important, a strong cast to back him, this becomes one of the drollest of rough comedies.

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FEATURE FILMS

Rafferty Stops a Marathon Runner (All-Celtic).—A new, new at least in film circles, of narrative humor pleasantly occupies the attention of this one-reel comedy. In its worth and treatment it reminds strongly of the "Mister Dooley" stories. There is a strong sense of real Irish fun in the different events that come up for treatment. What is more to the point, it is clearly pictured and manages to tell its own story, utilizing the inserts as added laugh getters rather than as an aid to intelligibility. It is not difficult to get the spirit of these weekly plays, for Rafferty is the pleasantly Celtic character who dominates the action. This time he confuses a marathon runner with an escaped lunatic, who imagines himself a marathon competitor. Other events also help to enliven the rapid action. It is what you might call the daily reminiscences of this Irish character, who ends the day by telling his friend all about it, very much, of course, on the style of the Irish monologist of fiction. F.

The Jungle Queen (Bison-Universal, May 22).—Marie Walcamp has plenty of nerve, and shows not the least trepidation in making the intimate acquaintance of lions and leopards. Furthermore, she rides as though she had grown up in the saddle. The Jungle Queen makes a truly interesting and thrilling two-part picture of the usual jungle type in which animals are used with great effect. The story, as is usual, is written around the animals, and is strong enough to carry the picture. Wellington Playter and Sherman Bainbridge handled the two other leading roles capably. E.

The Strength of Frailty (Laemmle-Universal, May 20).—A rather interesting two-part drama, in which Helen Leslie and Millard K. Wilson are featured, depicting the battle between good and evil. For illustrative purposes a woman of the vampire type and a poor but innocent young girl unconsciously compete with each other for a man, the one for evil purposes, and the other for good, with innocence and purity winning out in the end. E.

Larry O'Neill, Gentleman (Imp-Universal, May 23).—While not startlingly original this proves to be a good and interesting two-part story, well acted by William Garwood and Violet Mesereau. Larry O'Neill, an iron worker, is taken out of his environment and placed in that of society's smart set as the result of a wager. He comports himself as if to the purple born, and even goes so far as to win the love of one of the most desirable debutantes of the season. He cannot take her under false pretenses, however, and returning to his manufacturing soon by close application to work, and by using his brains, rises to a position where he can support her in the manner to which she is accustomed, and the usual happy lover ending follows. E.

The Trail of the Upper Yukon (Rex-Universal, May 17).—Primitive emotions of the old-fashioned melodrama variety are the principal points of interest in this two-part drama of the North, featuring Ben Wilson and Dorothy Phillips. The atmosphere is poor, and the action is also not very strong. The story runs the gamut of the emotions in detailing the love affairs of a mail carrier of the North and a equestrian heroine of the dance halls with the usual happy ending. E.

Blindfolded (Rameau, April 27).—In reality offering two mysteries, though committed by the same gang, this two-part detective drama is commendably effective of its kind. It succeeds admirably in keeping its audience clearly posted on the succession of events while keeping its answer equally sectioned. The result is that one is able to follow it intelligently, and enjoy the explanation of the mystery. Richard Travers, John Cossar, and Neil Craig are among the principals. There is rejoicing at the capture of a famous criminal, and the possessor of the famous diamond clara feels secure at ease, though still employing a secret safe for its safe keeping. Then the diamond disappears, and the detective lover of his daughter is given carte blanche in solving the problem. The most puzzling feature is that thumb prints correspond to those of the man in jail. The detective is kidnapped, but the police come to his rescue, and the other criminal and abductor is captured at the same time, a twin brother of the first, and using his brother's finger marks as a way impressively. E.

Such Things Really Happen (Lubin, May 6).—A good two-part drama with a clever writing by Bennet Cantwell Hall, exposing the methods of the fake correspondence schools which entice the dollars from the unwary in the belief that they can be taught the art of photographing in a few lessons by mail. The story is well written and the picture ably presented in every detail. George Terwilliger starred the picture. E.

The Comeback (Majestic, May 2).—If the smoothly working scheme, panning out in an ideal manner, be granted as probably true, then what follows and also what preceded may also be taken as truthfully so. Yet even the improbability was not so marked as to render it either conspicuous or glaringly faulty. Moreover, it introduced some new phases in melodramatic climaxes, all the more astounding for the manner in which it jumps from quieter picturing. One may best understand this by hearing the story. The tale of love between a girl and young man and the jealousy of the latter's older step-brother. The youngster is called away to oversee a contract. On his return the step-son manages to trick the youngster into thinking he has slain a man. Once more he departs, and now the schemer manages to have the world think that his rival has died. Then, on the wedding day, informed by a stray article in the social announcements, the young man returns and is once more bound by the fascinating man. He escapes his bonds and pursues by auto. He arrives as the villain has sailed with the girl. He is landed on the deck of the boat by a swinging tackle, and then has the steamer captain perform the ceremony. It will be noticed how the tempo of the latter part quickens from the time the deceived hero arrives back to claim his girl. R. A. Walsh directed this offering, which merits a strength of novelty in the working out of its various phases. Likewise, it is highly exciting, and all-in-all a good offering. F.

Gussle Tied to Trouble (Keystone).—Sid Chaplin, whose favorite comedy name is Gussle, engages in an Alpine climb, tied to the other adventurous tourists. Any one cognizant of *Keystone* ways will now be able to guess the rest. Amid the peaks and snowy recess they engage in a series of adventures that are really screamingly funny. F.

PAUL RYAN, formerly leading juvenile with Mabel Hite, Annie Russell, Edwin Holt, and in a number of Broadway successes and prominent Eastern stock companies, has entered the motion picture field, having joined Murdock MacQuarrie's company at Universal City.

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REVIEWS OF FEATURE FILMS

(*Continued from page 28.*)

the game might stop long before she had seen enough of it; just by chance when I began to feel somewhat bored at the frequent flash-backs demanded by the limited scope of the camera in following the flight of the horse-hide sphere. Presumably the public knows what it wants, while critics know too much, it seems; and I bow to the verdict of the fair fans, my neighbors.

The film, first, leaves the base line sufficiently to picture a mother dying with the expressed wish that her husband and son may never be separated. As father is a bush-league player, that means a life's mascot's job for Little Sunset; and the rest of the picture hardly puts its nose out of the ball park. Before long a scout—if you don't know, write the Sporting Editor—picks out father for fast company, meaning the Apaches, whom the couple join. Son becomes the inseparable pal of one Bergstrom, Swede, heavy swatter and star fielder of the same team. What follows has to do with the intimacy of these two. When little Sunset is taken sick the team loses and the Swede slumps. Incidentally, it requires a ball boy's presence, divided between the score board and the sick bed, to keep the unruly youngster in any way under his bed clothes. The rest of the picture deals with a grouch that possesses the Swede and his going away back home to look after some landed interests. His hearing about his team's sudden sag, his instant resolution to return, and the equally sudden rise by which the "Apaches" win the pennant, he knocking a homer in the deciding game.

Hobart Bosworth played the part of the Swede—light wig, big shoulders, and rather surly temperament—so well that it will remain as another example of his remarkable versatility. "Little Sunset," as the spoiled pet of the older men, was realistically what every soda-craving, ball-crazy American youngster would like to be, a genuine mascot. The cast included some real ball players; and it included, also, a lot of shirt-sleeved, yelling and perspiring fans who, to be quite natural, had only to abstain from being self-conscious.

A good many of the inserts were noteworthy for their comedy quality, as well as for their literary style. They were a welcome change from the strain of winning and losing ball games on the screen, and counted big for a high percentage in the laugh columns. It is claimed, further, that these pictures set a new mark in bringing the camera close to the actual batter and fielder. They were, indeed, instructive examples; better and more numerous than we have ever seen them before. F.

"THE CARPET FROM BAGDAD"

A Five-Reel Selig-Made Adaptation of Harold MacGrath's Novel by Colin Campbell. Released on the V-L-S-E Programme May 3.

Fortune Chedsoye ..... Kathlyn Williams
Mrs. Chedsoye, her mother ... Eugenie Besserer
Horan, confidence ..... Guy Oliver
George Jones, antique collector ..... Wheeler Oakman
Mohamed ..... Charles Clary

Simmered down to a consensus of agreement, "the story" is usually granted most important place in a scenario adaptation, and the fact that "The Carpet from Bagdad" has that most important item to a satisfying degree places it at once over the first barrier. For Harold MacGrath's story of adventure is absorbing, at times breathtakingly interesting, and in that it fills the bill as the *piece de resistence*, so to speak, with the other good qualities in pleasant profusion. The story is one of plain adventure, that wisely skips the more trite places that have been attended to by previous picturisations. The plainer the better, for it adapts the offering admirably to the screen. Wonderfully enough there is not a complication in its length; it will be as intelligible beginning at the third reel, almost, as to the person who sees its start. Picture patrons have learned their lesson in drama well enough to look instinctively for hero, heroine and villain, and Harold MacGrath's story will tax them no further.

To the legion of admirers of *Kathlyn*, this picture will present the same care and beauty of Oriental settings, for the most of the picture takes place in India. The desert gets are remarkable. The long caravans, the camels, the tents and Bedouins, all thrown against a white sand or sky line effect are productive of some pictures. There were interiors equally striking, those in the harem of the Pasha, instances, or the teeming and jostling streets in the cities of Bagdad and others.

The offering is strengthened with an able and distinguished cast of Selig players. It is such a cast, tried out so often, that needs no recommendation, yet that distinguishes itself again. Perhaps the text called for more virility than deliberate delineation, yet even of that these workers had to give in a goodly measure. There were a number of fist fights and they were of the best. Author MacGrath does not write of weakling travelers and this Selig cast allows no one to offer a histrionic dare. The result, of course, is the virile sort of acting that, next to the story, is the most welcome essential.

It must not be assumed, of course, that the picture was flawless. There were little matters of handwriting, of minute mistakes in the settings, of details that will escape the most astute director. Yet they are easily forgiven. Any picture that has as much unqualified merit to offer may well afford to snub the less fortunate iotas that a director has triumphantly trampled by.

In Persia are assembled the members of a band of crooks, a mother, her innocent daughter, her brother, and later Horan joins them with plans for robbing a bank in America, by burrowing in from the house next door. To simplify this Jones, the house owner and curio collector, arrives in Bagdad, and the party is complete with the addition of Mohamed, the privy person to the Pasha. It is his life that Horan manages to save in some street attack and as a reward is taken to see the sacred carpet upon which none but the Pasha and his favorites of the moment may kneel. The intrepid foreigner steals in that night and in one of the mentioned fistic affairs succeeds in getting away from the numerous swarthy guards and in bringing back the sacred foot piece. He at once sells it to Jones, while Fortune, fallen in love with Jones, steals the carpet from him. Her uncle goes away with it, not knowing that it is in her carpet bag. Then the deceived guardian of the carpet gets busy and lacking the carpet, kidnaps Horan, Jones and the girl. He wants to make sure and in another of those real encounters ensconces all three on the desert. Thence they escape, and presently are back in Jones's house under false pretenses, digging their way into the vault next door. Jones arrives and catches the gang with the money about to be divided. He gives them two hours to get out, while the girl elects to remain with him. F.

"ANNA KARENINA"

When a play on the legitimate stage brings tears to the eyes of the audience it is classed as a great play. How much greater must a picture be when it is successful in producing like results and accomplishing them under most adverse conditions. It is a known fact that the bitterest critics are those who view a production gratuitously and yet at the invitation presentation of this picture there was a most perceptible shedding of the lachrymal fluid. When a moving picture can bring tears to the eyes of a Broadway audience it must indeed be classed as a great picture. And when you add to this quality, acting of the highest ability, settings realistically true, and clear, distinct photography a result is achieved that may without exaggeration be styled masterful. I do not know when I have seen a moving picture that left such a pleasant impression in every way, shape, and manner as "Anna Karenina."

Betty Nansen in the stellar role left nothing to be desired. It is doubtful whether her portrayal and characterization could be improved upon from a picture standpoint. Her emotions were readily perceptible, yet there was a delightful element of delicacy in her expression that is totally lacking in many screen stars. Miss Nansen acts as though she really felt the emotions she was portraying as though she had completely lost her own being in the character she was impersonating. Whether she really does lose herself is not germaine to the question. The fact that she conveys that impression shows an extremely high development of acting ability. She may be justly classed as a finished artiste. She is most ably supported by Edward Jose and Richard Thornton made a most likable lover. Stella Hammerstein and Mabel Allen were capable in minor parts.

"Anna Karenina" is the story of a woman starved for love and her struggle for happiness. She is the wife of a Russian diplomat, who is absorbed in his work and centers his mind on it to the neglect of his wife, who is young and beautiful. Though she does not love her husband she is passionately fond of their little boy and spends most of her time in company with the child and dreaming and longing for the love that she has missed. When the Count Vronsky, a handsome young cavalry officer, enters her life and offers her love and admiration she is swept off her feet and thinks that at last her chance for happiness has arrived.

Her husband drives her from home and she seeks refuge with her lover. The usual ban of society follows and although she is beautiful, wealthy and has heretofore moved in the highest social circles she finds that she cannot overstep the bounds of convention with impunity. Her friends cast her off, she is shunned by her acquaintances and the comfort of seeing her child refused her. And in the end her lover tires of her and she sees herself cast aside for a younger woman by the man for whom she sacrificed everything. This last is too much for her to bear and she seeks surcease from her unequal struggle in the oblivion of death. It is a great story written by a master and in the adaptation the master's work has not been marred. E.

Our Dare Devil Chief (Keystone).—Ford Sterling goes back to one of his favorite roles—chief of police—you know the absurd acute and the total lack of dignity, and succeeds admirably with a resurrected part. For the hundredth and more time we have watched one comedian slap another, in the act of drinking, on the back, and seen him give up his drink, and never, after the first few times, been able to laugh at it, yet Ford Sterling accomplishes even this stale bit of business so inimitably that one is forced to war. He can still make his competitors look cheap, but then his imitators have, for the time being, followed in the wake of another idol. So that we are permitted to see the original Ford Sterling who survived the field of those who would steal his stuff, and in this offering he is as good as he ever was. The window is that he and another character are tied together at either end of a rope, and in this hampered condition they seesaw up and down, across and back as gravity or momentum favors first one, then the other. F.

VITAGRAPH

"THE JARRS VISIT ARCADIA"—Comedy — Monday, May 10
Chasing chickens, drinking lemonade with a knife, and the demoralization of the natives, make Arcadia a laughable surprise. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"THE GIRL WHO MIGHT HAVE BEEN"—Broadway Star Feature Three-Part Drama — Tuesday, May 11
She is predominated by an evil genius, who mysteriously kills her. The man whose wife she might have been, solves the mystery and convicts the criminal. HARRY MOREY, BETTY GRAY, NED FINLEY, EDWARD ELKAS, PAUL SCARDON and FRANK CURRIER are the cast.

"WHEN A FELLER'S NOSE IS OUT OF JOINT"—Comedy-Drama — Wednesday, May 12
Sonny Jim tries to get rid of his baby brother, whom he considers a usurper. It's good he did. He unintentionally saves it from being burned to death. BOBBY CONNELLY as Sonny Jim.

"TO SAVE HIM FOR HIS WIFE"—Comedy-Drama — Thursday, May 13
He hasn't got a wife. Her intentions were good and he asks her to become his wife. She consents. LILLIAN WALKER in the lead.

"THE PROFESSOR'S PAINLESS CURE"—Comedy — Friday, May 14
He acquires the same symptoms as his wife, augmented by worse ones. He cures his wife, gets rid of his own and enjoys himself. SIDNEY DREW as the professor.

"THE VALLEY OF HUMILIATION"—Two-Part Drama — Saturday, May 15
Rosemary's life is one of repeated humiliation. While in the depths of despair she is lifted to the heights of happiness. ELEANOR BLEVENS, ANNE SCHAEFER, GEORGE STANLEY, ALFRED VOSBURGH and OTTO LEDERER are the cast.

Six a Week, Including a Three-Part Broadway Star Feature

"MR. JARR AND THE DACHSHUND"—Comedy — MONDAY, MAY 17
"THE AWAKENING"—Two-Part Drama — TUESDAY, MAY 18
"ALMOST A HERO"—Comedy — WEDNESDAY, MAY 19
"DIMPLES, THE AUTO SALESMAN?"—Comedy — THURSDAY, MAY 20
"CUPID PUTS ONE OVER ON THE SHATCHEN"—Comedy — FRIDAY, MAY 21
"IN THE DAYS OF FAMINE"—Three-Part Drama Broadway Star Feature — SATURDAY, MAY 22

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MR. BARNES OF N. Y.	4 Parts	THE WIN(K)SOME WIDOW	4 Parts
LOVE, LUCK AND GASOLENE	3 Parts	THE TANGLE	4 Parts
CAPTAIN ALVAREZ	4 Parts	THE LOCKED DOOR	3 Parts
SHADOWS OF THE PAST	3 Parts	SYLVIA GRAY	4 Parts
MR. BINGLES' MELODRAMA	3 Parts	THE LITTLE ANGEL OF CANYON CREEK	5 Parts
MY OFFICIAL WIFE	5 Parts	THE MAN BEHIND THE DOOR	4 Parts
UNCLE BILL	3 Parts	C. O. D. From the Play	4 Parts
THE PAINTED WORLD	3 Parts		
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413	3 Parts		

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A GREAT SERIAL "ROAD O' STRIPE" IN 8 PARTS BY EMMETT CAMPBELL HALL

Monday, May 10th
ROAD O' STRIPE No. 6
"THE STRENGTH OF LOVE"
DRAMA
Featuring CRANE WILBUR and MARY CHARLESON

Tuesday, May 11th
"WHO STOLE THE DOGGIES" and "A HOT TIME IN FUNKVILLE"
SPLIT REEL COMEDIES

Wednesday, May 12th
"WHO BEARS MALICE"
TWO REEL DRAMA
Featuring EDGAR JONES and JUSTINA HUFF

Thursday, May 13th
"THE GRAY HORROR"
THREE REEL DRAMA
Featuring JOSEPH W. SMILEY and LILIE LESLIE

Friday, May 14th
"WHAT MONEY WILL DO"
DRAMA
Produced by the LUBIN PACIFIC COAST COMPANY

Saturday, May 15th
"THE SUBSTITUTE"
COMEDY
Featuring BILLIE REEVES

Multiple Reel Masterpieces Ready and About to Be Released

"THE SPORTING DUCHESS" — With *Rose Coghlan* and *Ethel Clayton* — Direction Barry O'Neil
Comedy Drama by Cecil Raleigh

"THE VALLEY OF LOST HOPE" — Featuring *Romaine Fielding* — Direction Romaine Fielding
A Powerful Drama by Shannon Fife

"THE DISTRICT ATTORNEY" — With *George Soule Spencer* and *Dorothy Bernard* — Direction Barry O'Neil
Drama by Charles Klein and Harrison Grey Fiske

"THE COLLEGE WIDOW" — Featuring *Ethel Clayton* and *George Soule Spencer* — Direction Barry O'Neil
Comedy by George Ade

"THE EVANGELIST" — With *GLADYS HANSON* supported by *George Soule Spencer* — Direction Barry O'Neil
Powerful Drama by Sir Henry Arthur Jones

"THE CLIMBERS" — With *GLADYS HANSON* supported by *George Soule Spencer* — Direction Barry O'Neil
Drama by Clyde Fitch

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Drama by WILLIAM H. CLIFFORD

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Positively the most comical films ever made. Full of action and side-splitting incidents. Like all LUBIN COMEDIES, these will pack your house whenever they are shown.

Directed by Arthur D. Hotaling.

RELEASED THROUGH THE GENERAL FILM COMPANY, EVERY SATURDAY, BEGINNING MAY 15.

LUBIN

Philadelphia.

REVIEWS OF FEATURE FILMS

"THE GIRL WHO MIGHT HAVE BEEN"

Three-Part Vitagraph Detective Drama First Released as a Broadway Star Feature. Produced by Lionel Belmore; Written by Charles Brown. Licensed Release for May 11.

Detective Cheney ..... Harry Morey
Enid, the girl ..... Betty Gray
Lizeth, master criminal ..... Ned Finley
Three-Fingered Lew, assistant ... Edward Elkas
Ward, detective ..... Paul Scardon

No lack of excitement nor paucity of picture detail mars the very thrilling story of these detective annals. In that it is complete, not to say abounding, with vigor. Imagine a girl under the influence of a master criminal, who is ordered to kill a certain detective who, the master mind is informed, is seeking his capture. Thereafter it is hammer and tongs between the leaders of the opposing elements.

Ned Finley makes a stern, unrelenting figure of the great criminal. Harry Morey is equally forceful as his opponent. We should not neglect the work of the other characters, notably Betty Gray and Frank Currier, together with the excellent criminal portrayal of Edward Elkas.

There are many moments of extreme peril. The girl is caught by the detective in the act of attempting to slay him. He realizes her mental condition and has her on the point of telling the truth when he enters to find her slain. As he was considering her seriously in a matrimonial light, he vows still more unrelenting pursuit, and to this end has the criminal's active agent hypnotized and thus learns of his master's retreat. The access to the house is followed by a finish fight, while the last scene shows a fade-away, the real purpose of the picture, where he sees the image of the girl who might have been his wife. F.

"THE AWAKENING"

Two-Part Vitagraph Drama Produced by Ralph Ince from James Oliver Curwood's Script. Release May 18. First Shown as a Broadway Star Feature.

Roscoe Thane, doctor ..... Earle Williams
Jo, of the slums ..... Anita Stewart
Jim, her crippled brother .... William Dangman
Vivian, the fiancee ..... Dorothy Leeds

Any one in search of some superb screen acting, in fact about as fine as it is done these days, would do well to stop off on the eighteenth of May or as soon thereafter as possible and see the work of Earle Williams and Anita Stewart in this film. There is no more smoothly working pair to-day than they and none we venture more pleasant to watch. There is a spontaneity in all their scenes that suggests real actors and not the semblance of a director-driven cast. William Dangman gives a clever character presentation besides, so that it forms a sort of histrionic holiday in film annals.

The story is simply this. The doctor goes to the tenements as an aide in a clean-up campaign, and discovers the crippled boy. What part the cripple's sister had in helping to operate on the boy is problematical. Then the doctor is stricken with overwork, and his fiancee refuses to come, fearing a dangerous disease. The girl volunteers to nurse and brings him around all right. As the doctor is on the high road to health, his fiancee is telephoned for. She arrives. The ex-cripple opens the door and sees his sister and the doctor embracing, we, previously, having seen the gradually developed love of one for the other. The brother lets the fiancee look, then he pulls her out of the room, the couple still embracing. He softly closes the door, and the film fades away against his still smiling face. F.

"RUMPELSTILTSKIN"

A Five-Part Adaptation of Grimm's Fairy Story, "Lumber Leg," Featuring Clyde Tracy and Elizabeth Burbridge. Produced Under the Direction of Thomas H. Ince by the New York Motion Picture Corporation.

Rumpelstiltskin ..... Clyde Tracy
Polly ..... Elizabeth Burbridge
Prince Cole ..... Kenneth Browne
Jim Crow ..... J. Barney Sherry
King Cole ..... Louis Morrison
Captain Pilkin ..... George Fisher
Good Fairy ..... Margaret Thompson

This delightful fairy story of Grimm's has been most ably presented and shows the very able direction of Thomas H. Ince. Furthermore, it has many delightful touches of humor which serve to lighten it up considerably. Still it is hardly big enough for the space devoted to it and would have been much more interesting and much more amusing had it been confined to three reels instead of five. I doubt if any fairy story written by Grimm or Andersen is worth five thousand feet of film, even if it is meant to appeal to children only.

Clyde Tracy in the leading role did a very clever piece of character acting, while Elizabeth Burbridge and Kenneth Browne handled the love interest most capably. The balance of the cast was capable.

As almost every one knows, the story of Rumpelstiltskin deals with the miller's daughter, who was locked in a room of the King's castle and ordered to spin the room full of straw into gold or lose her life. She is aided by the dwarf Rumpelstiltskin, who in return demands her first girl child. She later marries the Prince Cole, and finding a magic carpet, they go away to a far country in an endeavor to escape Rumpelstiltskin. Shortly after the birth of her daughter, Rumpelstiltskin appears and steals the child, but is pursued on the magic carpet and the baby recovered. The Prince and his wife return to court, where they are most royally welcomed and Rumpelstiltskin is captured by the King's soldiers and confined in a room in the palace, where he is made to spin straw into gold for the rest of his life. E.

"THE SAVING CIRCLES"

Two-Part Exploit of Elaine Serial Produced by L. D. and W. T. Wharton. Released May 3.

Elaine ..... Pearl White
Kennedy, detective ..... Arnold Daly
Jameson, his assistant ..... Creighton Hale
Wu Fang ..... Edwin Arden
Long Sin, his assistant ..... William Rale

Serial fandom will rejoice that this offering of the "Exploits" is back to the scientific aspect it possessed so markedly and withal so interestingly during the first series. The faithful will no longer need to be told what a periscope is, nor need there be much of any explanation of what aero-arrows, the kind they have been using on the continent, are. In fact the offering seems to be pleasantly self-explanatory throughout.

It starts with the explanation of a new powerful explosive to be dropped from aeroplanes, and then switches to where the Chinese engage a noted pilot to drop the death-dealing missile onto a white circle painted on the roof of Kennedy's laboratory. But by the aid of the periscope, Kennedy has learned and painted the circle on another roof, so that the bomb is dropped there instead. We are treated to the pleasant spectacle of seeing a roof lifted and torn to pieces, very much as it is being done on the Continent to-day. The rest of the offering sees Elaine and Kennedy's assistant at a country home, where the Chinese follow, and this time try to impale with the aero-arrows. To counter this Kennedy rushes an armored auto-car and opens fire on the sky vehicle. The shots take effect and the craft drops, but the Chinese passenger manages to crawl away unhurt. F.

Who Violates the Law (Lubin, May 8).—As an example of antiquity, of the old-fashioned mellow melodrama of the "Bertha, the Sewing Machine Girl," type, this three-part picture, written by H. A. Blackman and produced under the direction of Arthur Johnson, might be termed a masterpiece; but as a form of entertainment it is far from being a success (excepting, of course, those who like blood and thunder and shooting and killing). The plot is a mass of complicated intricacy. There is the main plot, the counterplot, the first and secondary love interest, and all that goes to make a thrilling, exciting melodrama. One of the best features of the picture was the very realistic rough-and-tumble fighting in which the participants fought as if they really meant it. The picture was also well directed and excellently photographed, with some good acting by Lottie Briscoe, Eleanor Blanchard, Howard Mitchell, and Arthur Johnson. The story deals with a crooked politician, who endeavors to protect a low resort selling liquor in violation of the law, and incidentally robbing the inmates of an old soldiers' home who frequent the place. The hero, a newspaper reporter, in love with the politician's daughter, enters the dive disguised as a veteran, for the purpose of collecting evidence, and in the gun fight that follows believes that he shot and killed one of the gangsters. He is arrested on the charge of murder, but in another fight that follows later the real murderer is shot and confesses. The reporter is freed, the dive-keeper arrested and convicted on his evidence, the heroine saved from a horrible death and all ends happily. F.

Wanted a Chaperon (Nestor-Universal, May 7).—A good two-part farce-comedy of a light nature that is well acted and well produced, the masquerade acting of Lee Norman being particularly good. Two young men giving a week-end party are disappointed in their chaperon, and persuade one of their friends to masquerade as a woman. The series of complications that follow are amusing and laughable, and are kept well within the range of probability and possibility. In the end the original chaperon puts in an appearance and the atmosphere is effectually cleared. F.

When Justice Sleeps (Pathe). — The "Who Pays" Series, of which this is the third instalment, strike at fairly broad problems, all of which center in a home and show difficulties that spring up in the path of a man and his wife. The unfortunate feature here is that these difficulties seem to be too easily smoothed over as a short recital of events will show. Early in the film the young cashier is raised in salary, so that he at once proposes to the girl of the varieties, and they are married. We flash to her wayward brother, who is at present practising the comparatively gentle art of "touting" for the races. The expensive tastes of the wife soon plunge the husband, hopelessly, in debt, and he seizes the opportunity to place his last money on the track and to win at odds of 50 to 1. Then, having payed off his debts he continues his reckless purchases for his wife until he is obliged to steal some of the bank's money and plunge with it on Wall Street. Now, the bank president has also played the stock market, and he plays the same stock, and the stock suffers a fearful reverse, so that the bank president himself takes a little trip to the vault to replenish his resources, for the bank examiners, it so happens, are coming. Now, the stock the young husband had meant to play was C. B. and D., but the careless broker placed orders for C. B. and G., and the result was that opulence instead of ruin staggers that young man. He commissions his brother-in-law, who it seems was an old offender at the safe-breaking game, to put the money he stole back in the safe vault. That is the time when the photographing detective appliance in the vault door worked and caught the president trying to restore the money, and he was also caught on the head by the brother-in-law. This fastens the crime on the dead bank president, and, later, for no apparent reason, except to give the young married couple a fresh start and clear field, the same brother-in-law is arrested and removed. All this may be very optimistic from the hero's standpoint, but it does not help much the cause of verity. Ruth Roland, Henry King, Charles Dudley, and Daniel Gilfether do some clever work. F.

Graustark, the Story of a Love Behind a Throne

¶ He offered to lay down his life for the woman he loved!

¶ No greater test of a man than this can be made. It is the supreme sacrifice.

¶ What woman does not thrill to the love of a man willing to die that she might be happy?

¶ What man is not carried to the loftiest heights of sentiment by such devotion and sacrifice?

¶ All the world is akin and a really great love is the one emotion that stirs the depths of every heart. It is uplifting, ennobling, inspiring.

¶ This is the story George Barr McCutcheon tells in Essanay's six-act photoplay, "Graustark." Grenfall Lorry, the young American, loves a princess. He is young, rich and has everything to live for. Yet because of his great love he offers his life to save a woman.

¶ This is the emotion that stirs that indescribable something in all spectators and holds them tense and forgetful of everything else in the world. This is what lifts "Graustark" from the ordinary and stamps it a GREAT play.

¶ The following branch offices of the Vitagraph-Lubin-Selig-Essanay (Inc.), are now booking this big success: New York City, 1600 Broadway; Philadelphia, 1316 Vine St.; Chicago, S. E. Cor. Wabash & Adams, Chicago Business College Bldg.; Atlanta, 75 Walton St.; Kansas City, Twelfth & Walnut, Boley Bldg.; Dallas, 1900 Commerce St., and San Francisco, Mr. C. B. Price, Hotel Stewart.

FEATURE FILMS

"THE BROKEN TRAIN"

An Episode in the Hazards of Helen Railroad Series, Featuring Helen Holmes. Produced by J. P. McGowan for the Kalem Company and Released May 22.

It must keep the author of this series busy thinking of stunts wild enough for Helen Holmes to do. In this episode she drives a high-power racing automobile alongside a fastly moving freight train and, lashing the steering wheel, jumps from the speeding car to the moving train. It is a wild, thrilling, exciting incident, and one fraught with the utmost danger.

The story deals with two thieves who rob the express car of $10,000 worth of gems. They escape from the train at Long Point station and conceal themselves under the telegraph office, where they hear Helen sending a report of the robbery into division headquarters. They cut the wires and, jumping out, board a passing freight train. Helen sees them and, becoming suspicious, mounts a racing automobile and speeds after the train. The air brake on the engine gets out of order, and the crew, in using the hand brakes, cause a coupling to break. Helen, in racing for a crossing, runs between the broken train, and then, speeding alongside, boards it in the manner mentioned. With the assistance of the train crew the thieves are caught after a strenuous fight and the gems recovered. E.

"THE FIGURE IN BLACK"

An Episode in the Girl Detective Series. Written by Hamilton Smith and Produced Under the Direction of James Horne. Released by Kalem on May 26.

A well worked out two-part detective story, in which the suspense is well sustained and in which there are several exciting moments. The picture is remarkable for the unusual excellence of the photography. A wealthy widow in a hotel is warned to place her jewelry in the hotel safe, but prefers to keep it with her. That night a mysterious burglar, garbed entirely in black, enters her apartment and, after binding and gagging her, makes way with the contents of her jewel case. The next morning a black robe similar to that worn by the thief is found in the maid's room, and she is discharged. On reporting the robbery, the widow remarks to the house detective that the stolen jewels were only paste imitations and that the originals were concealed in an old shoe in her closet. The detective asks the widow not to report the robbery to the police, which makes her suspicious, and the girl detective is called in. She assumes a position as the widow's maid and places a powerful spring trap in the closet. That night the thief makes another visit, and his hand is caught in the trap, but he escapes. On visiting the house detective's room, the girl detective notices his bandaged hand and, becoming suspicious, discovers that he is the real thief. The feature parts were well handled by Marin Sais, Arthur Shirley, Paul C. Hurst, and Ollie Kirkby. E.

"THE COLLEGE WIDOW"

Five-Part Feature Adaptation of George Ade's Comedy. Produced by Barry O'Neil for the Lubin Company and Released by the Vitagraph-Lubin-Selig-Essanay, Inc.

Dr. Witherspoon ..... Charles Brandt
Jane Witherspoon ..... Ethel Clayton
Jack Larrabee ..... Ferdinand Tidmarsh
Hiram Bolton ..... Peter Lang
Billy Bolton ..... George Soule Spencer
Abe Ferns ..... Joseph Kaufman
Hiram Hicks ..... Bartley McCullum

"The College Widow" is far from being an ideal subject for screen presentation. Building an hour and a half's motion picture entertainment out of a single football game is a rather difficult task to lay before any director. Given the football game, the opportunity for deft characterizations of college types, and enough witty lines, one can possibly mould a satisfactory musical comedy plot, but that is all. For one thing, the picture director is unable to impress his spectators with sufficient doubt as to the outcome of a football game, he hasn't the character players able to make his types of interest, and there's no room for witty lines when over-abundant sub-titles are already needed to keep the college story intelligible to the average audience. All of which should not be taken as intended to excuse Barry O'Neil entirely from blame in connection with this production.

The story tells simply of the need of winning the big game of the year, a feat which is accomplished through the fact that the college widow captures the heart of Bolton, "the best half-back in the West," with the result that he plays with her team instead of going to the rival, as intended by his millionaire father. George Soule Spencer is not the type for a college man, but Ethel Clayton fits snugly into the role of the college widow, and is in every way satisfactory. Rosetta Brice gives an admirable interpretation as the lovelorn waitress in the college lunch room, but her swain, the rural student, is more make-up than acting, though it may be that he is not to blame for the ridiculous exaggeration. Charles Brandt and Peter Lang are seen to advantage. There are many good players in the other roles, though their opportunities are slight.

Some pretty campus views are given us from time to time. The football game presents many good scenes, though it could have been improved by more judicious cutting and assembling. The hotel fire's connection with the plot is too slight to achieve its full dramatic possibilities. W.

A DIRECTOR ON DIRECTORS

(*Continued from page 22.*)

low the heart to sway the emotions, if the scene is to be well played.

"A script? No, I never use one. It has always seemed to me that a director should put himself in the place of an artist who is learning a long part. He should know his story and scenario perfectly. He knows what he wants done, and goes to his scene without a page of instructions before him. Then, with the scene 'visualized,' he can, by the work of his artists, make any changes as they come, after the first rehearsal, which do not smoothly coincide with his 'visualisation.'"

And then I touched on a very, very tender spot. I asked Mr. Brenon about the toning and tinting work as it is done in this country, having in mind the fact that his "Heart of Maryland" had been shown the first night with some laboratory work that was very poor.

"They can't do it. That's all there is to it. There is not a factory in this country to-day that can turn out toning and tinting that can compare with the work of Europe. It is one of our very biggest needs. We have plenty of splendid photographers here; but when it comes to the other branch of the technical department, the laboratory work, we are woefully lacking. I know a manufacturer who will gladly pay ten cents a foot instead of four cents if he can get in this country perfect toning and tinting.

"And, while I am about it, let me hope for a new day dawning immediately when this present era of haste shall pass. It has been deemed a commercially sound proposition to hurry through feature productions; and yet it has been demonstrated with the few American productions that have been made, where the producer was allowed the proper amount of time, that these films, while made at a greater expense, have proved by far the larger net money earners. I sincerely hope that the big manufacturers will have the courage from this time on to give to men who have demonstrated their 'sure-fire' ability the necessary funds and time to make really great feature films, instead of rushing them with productions, and then hurrying the negative through the laboratory, which, of course, must mean a sacrifice of some of the artistic values.

"After the work of 'visualizing' the scenes and getting the proper atmosphere and dramatic tempo to the ribbons of the film, I think the next most important step is the cutting and assembling. It is in this process that a film can be made or ruined. When I assemble my film complete it is taken to the office, and I sit down with Mr. Fox and run it. And I get suggestions. Then the feature is trimmed again to the sample size and titles inserted. Again Mr. Fox looks at it with me, with more suggestions and discussions. Again any alterations are made, and then we have it projected again, with Mr. Fox considering the chart for toning and tinting, with frequent suggestions of his own ideas. Finally, the completed sample is gone over and checked.

"I think every director should have a man with him when he is cutting his film. That man should be as big and as capable as the director and should know nothing whatever of the actual taking of the scenes. Often a director is 'too close to his work.' This man can help with suggestions when such is the case. Of course, the 'outsider' must be capable. I feel that in Mr. Fox I am fortunate in having an unusually well equipped man to offer suggestions. And they are always only suggestions. If at any time one of Mr. Fox's directors insists positively on some point, the director is allowed to remain supreme with his own film.

Then, having carried the film through the finished product, I asked Mr. Brenon if he had any special ideas on the exhibition of features. He thought a minute and then that boyish laugh came again. "Just one thing," he said, "if we could just have a law placing a speed governor on every machine so they couldn't ruin the effects of our efforts in some houses by running them double quick. I wonder if it could be done. Up in Massachusetts they have special laws regulating exhibition. The automatic speed governor would save the reputation of many a good director in neighborhoods where they have unwise managers. Surely, it is never good business to spoil the enjoyment of one audience in order to get others in who are waiting. Some day that manager might want those who are already in to come back. The better system is to please them while you have them."

And then came this remark slowly, with decided emphasis: "And you can just say for me that I think the day of the 'good looking' film actor who is not a finished artist is over."

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"Sally Castleton, Southerner"

This splendid play, placed right in the very heat of Civil War days when the blood of the North and South run riot with the passion of conviction, is a tense and suspenseful medium for two such artists as Marc MacDermott and Miriam Nesbitt.

As a Northern officer doing spy duty, Marc MacDermott fits the role to a compelling degree and places powerful dramatic emphasis in the situation where Miss Nesbitt, as the loyal Southern girl true to her cause, forces the man she loves most to give up the incriminating papers of a spy. The play gives Miss Nesbitt the opportunities that only an artist can appreciate. Released Monday, April 24th—3000 feet.

The Edison weekly Feature in Regular Service interest those Exhibitors and patrons who believe that you can't judge the strength of a play by the number of feet in it—for with Edison, its "Strength—not Length."

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IN PREPARATION: "The Failure," by W. C. Cabanne, featuring John Emerson.

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In Preparation: Princess Romanoff — SCREEN CLUB

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GEO. FITZMAURICE

Directing Geo. Klein's Features

Stop Thief — IN PREPARATION:

Who is Who in Society — *The Battle*

The Commuters

REVIEWS OF FEATURE FILMS

"THE WOMAN"

An Adaptation of William C. DeMille's Play of the Same Name Featuring Lois Meredith and Mabel Van Buren. Produced Under the Direction of George H. Melford by the Jesse L. Lasky Feature Play Company in Association with David Belasco and Released on the Paramount Programme May 3.

The Hon. Jim Blake ..... Theodore Roberts
The Hon. Mark Robertson ..... James Neill
The Hon. Matthew Standish ..... Ernest Joy
Secretary ..... Raymond Hatton
Grace Robertson ..... Mabel Van Buren
Tom Blake ..... Tom Forman
New England Maid ..... Helen Hill
Wanda Kelly ..... Lois Meredith

"The Woman" was a good play and a successful play, the why and wherefore of which is readily comprehensible. It has a number of minor dramatic situations and one great big one, but they are situations that depend on the spoken lines of the actors for their tensity. From a picture standpoint, however, the "The Woman" cannot by any manner of means be called a success, for it lacks the principal requisite of a moving picture, and that is action. Furthermore, it has been poorly adapted, the plot has been so cluttered with unnecessary detail, repetitions, and wanderings from the main stem of the story that there is extreme difficulty in keeping track of the multiplicity of plot, counterplot, and explanations. The picture drags horribly almost from the start; what little action there is is slow. There are also instances of poor photography. All of the suspense was eliminated in the early part and the picture was stretched out of all proportion to its dramatic value.

The remarkably good acting of an able and well balanced cast was all that saved "The Woman" from the ordinary and mediocre. Theodore Roberts is a mighty good character actor, sinking his own personality in that of the character which he is portraying. As the wily, keen politician, the "Boss" of the party machine, he was able, realistic, and convincing. Ernest Joy and Mabel Van Buren were commendable, and Lois Meredith handled a sympathetic character capably.

The story deals with the attempt of a group of machine politicians in Washington to obstruct legislation of a reformatory character by blackening the personal record of Matthew Standish, the sponsor of the bill and leader of the insurgents. They learn that seven years previous he spent the night with an unmarried woman at a hotel in Maine, and the dramatic intensity of the story hinges on the discovery of the identity of this unknown woman. When Standish learns of the plot he endeavors to call the woman on the telephone and warn her, but is unsuccessful. The girl at the switchboard learns her identity and the machine politicians try to intimidate her in every way, but she refuses to divulge her information. At last by obtaining a list of all the numbers called from the hotel from the telephone company one of the politicians deduces that the unknown woman is Jim Clarke's married daughter, the wife of Robertson, one of the group, and on her confession the expose of the scandal is squashed and the insurgent bill sweeps to victory.

E.

"THE CHALICE OF COURAGE"

A Five-Reel Vitagraph Blue Ribbon Feature. Picturized from Cyrus Townsend Brady's Novel and Produced by Rollin S. Sturgeon.

William Newbold, Eastern mining engineer ..... William Duncan
Louise Rosser, the belle ..... Natalie De Lontan
James Armstrong, the other man .. George Holt
Enis Maitland, the second girl ..... Myrtle Gonsales
Stephen Maitland, her father ..... Otto Lederer
Robert Maitland, his brother .... George Kunkel
Mrs. Robert Maitland ..... Anne Schaefer
"Jud" Kirby, stage driver ..... William V. Ranous

Anything more sublime than the scenery in the Sierras or other coast range mountains would be difficult to conceive, and this film of the pioneer West has the scenic splendor, the immense distances and the pine scented hills in photographic amplitude. In that perhaps it does not differ so much from a few other great "Westerns," notably "The Little Angel of Lost Canyon," filmed by this same company.

Perhaps if the sub-title editors had attended the critical showing at the Vitagraph Theater, the laughter which greeted some of the lines would have been an education, and might have had a salutary effect on the over-sentimental trend of some of the lines. A poor insert may spoil a fine scene, and, on the other hand, a poor director may spoil a good line, only here the director has all the worst of it. Literary appropriateness should engage the careful attention of those who are responsible for what is written.

The story opens with one girl, the belle of the town, and soon the wife of Newbold, an Easterner who comes when the other man leaves after a love tiff with the girl. He threatens to come back, and the wife insists on leaving with her husband. As they ride over the mountains, a part of the difficult trail caves and horse and woman are thrown hundreds of feet. Broken to pieces she begs the man to kill her, which he does, building a rough cairn to mark the spot. The rescuing party finds him still bowed over the grave, but the old stage driver also finds the letters that fell out of the dead woman's clothes.

A young girl, some years later, comes West and meets the other man. Neither he nor the other men seem to have grown much, but that makes the romance more probable. They leave on a fateful camping party and the girl announces her purpose of going fishing down the canyon. Instead, she goes up, goes in swimming, and then this Reverend Sir has her caught by a big black bruin, who sniffs at her clothes on the bank. The recluse—the widower, of course—appears and kills Mr. Bruin. He falls on the clothes so that he must be rolled away by masculine strength. Then comes the terrific thunderstorm which sends the camping party scurrying to shelter, while the girl is caught in the rapidly rising torrent. The recluse rescues her and carries her to his hut. Rain changes to snow and the girl is given up for lost by her friends. She is safely in the cabin of the recluse, where a strange situation is worked out. There seems no good reason why he should take his falling in love with her so acutely, for he has nothing but the memory of his wife to bother him, but he does. After the Winter passed at a respectful distance from the inside of the cabin, and they have managed to retain the same with regard to themselves, the rescuing party arrives, the other man in the lead. This happens to be the first time that Newbold has ever seen the man whose picture he found in his wife's locket, which is his reason for wanting to kill him. He does not know about the letters. Of course, all this is hardly enough to cause what follows, the fight between the two and the final suicide of the other man, but it is withal so vividly done that there is no time for anything but admiration while the picture is on.

It is a cast strong physically as well as capable. Isolation and hardships bring beards to facile faces so that one missed, perhaps, some of the finer expression to which drawing-room use had accustomed, but it was, nevertheless, a forcefully acted picture.

F.

"THE WRONG WOMAN"

Three-Part Richard Ridgely-Directed Drama, Produced by the Edison Company for Release May 21. From the Story by Faucett Lomax.

Marion Ord, nurse ..... Mabel Trunnelle
Arthur Dale, doctor ..... George Wright
Izy Fairfax ..... Gladys Hulette
Her Uncle ..... Bigelow Cooper
Her Cousin, his son ..... Augustus Phillips

Seldom a picture so carefully screened as this, whose flaws are so difficult to pick out. One would naturally expect that when a company is taken to a lonely beach section that the castaway portion may be properly presented; that when a certain millionaire's estate, quite distant, is sought for the scenes that are supposed to transpire in England; that when boats are blown up, Oriental atmosphere is introduced, and other scenic care has been taken, that it would, at least, be possible to expect an offering that rings true in the different localities to which its director takes it. Perhaps, however, here is a case of too much artistry. One may follow the characters easily enough; yet there is the same lack of clearing up of certain points that there is in making what is generally known as an artistic picture, photographically, through diffusion. Possibly this is the impressionistic picturisation.

Too much cutting is also noticeable. There is an indiscriminate use of the flash-back. We are switched time and again from desert island to English mansion; and the same fault may be found with other parts.

The tale opens in India, we presume, or at some Oriental spot. The doctor loves the nurse, but marries the rich young daughter. Off for the honeymoon trip to England, they decide to take the nurse along, and are shipwrecked and cast on an island. There the two suppose the wife dies while they are rescued and go to the English mansion, and pretend that the nurse is the wife; and also, be it told, the niece of the Englishman they have come to visit. Now, the son of the Englishman is a scientist, who is forced to go to the same desert island and hunt for rare fossils, but finds instead the young woman, who has recoverd, but whose mind has been strained by the isolation and shock. It is the most interesting part, for Gladys Hulette has mastered a natural modesty enough to carefully and correctly portray a young castaway, who suffers from the lack of other things besides that of companionship.

Of course, she is brought back, and at the home of the scientist gradually begins to recover her memory. The fossil researcher is, meanwhile, madly in love with the nurse, and the doctor is planning to rob the mansion, being sadly in need of money. He is killed in the attempt, the nurse marries the scientist, while the young widow finds solace in the company of her uncle; whom, of course, she had never seen, or the deception would have been altogether impossible.

The work of the cast was excellent. Mabel Trunnelle makes an attractive and certainly alluring adventuress. George Wright played the accepted type of villain well. Bigelow Cooper made a patriarchal and dignified English gentleman; while Augustus Phillips was young and good-looking as ever in the somewhat boyish role of hero.

F.

HARRY LINKEY, who has just closed a successful season playing the father in "The Poor Little Rich Girl," has joined the Universal Company's forces at Universal City.

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RIVALS
Anna Nilsson and Guy Coombs in a Two-Act Story of the Civil War
The daring attempt to crush the Union forces is balked by the heroism of the young Federal soldier and his sweetheart. A stirring war story.
Released Monday, May 24th — Strong 1, 3 and 6-sheet, 4-color Lithographs

"HAM," THE DETECTIVE
A "HAM" Comedy. As detectives, "HAM" and "BUD" ferret out every possible opportunity to extract laughter. Just let your patrons see how these sleuths run down a blackhander!
Released Tuesday, May 25th — 1 and 3-sheet 4-color Lithographs for all "HAM" Comedies

THE FIGURE IN BLACK
Marin Sais in a Two-Act Detective Story
Not until the very last scene do photoplay patrons learn the identity of the mysterious figure in black—and then, the discovery comes as a startling surprise.
Released Wednesday, May 26th — Striking 1, 3 and 6-sheet, 4-color Lithographs

PREJUDICE
Tom Moore and Marguerite Courtot in a powerful Three-Act Drama
It almost defeats the young minister who seeks to make his church attractive to all classes. This is a story containing a powerful moral.
Released Friday, May 28th — Special 1, 3 and 6-sheet, 4-color Lithographs

A RAILROADER'S BRAVERY
An Episode of the
HAZARDS OF HELEN
Railroad Series
Bending down from her perch on the cowcatcher, Helen Holmes snatches a man from the very jaws of death.
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REVIEWS OF INDEPENDENT FILMS

Whiffles and the Emperor (Pathe).—An amusing comedy that will be successful in causing laughs. Whiffles, a celebrated movies picture comedian, plays a role impersonating the Emperor Napoleon and burlesques him in a ludicrous fashion. Whiffles wealthy uncle, who is a great admirer of Napoleon, sees the picture and immediately tears up his will in which Whiffles was the heir. Later the comedian has a horrible nightmare in which he dreams that Napoleon takes vengeance on him for his buffoonery, so that when a photoplay-wright appears with a comedy in which Whiffles shall again burlesque the idol of France, he is treated in an extremely strenuous and brutal manner. E.

The Bay of Ha-Long (Pathe).—A beautifully tinted scenic picture showing the wondrous scenery in this beautiful bay in China with some very strange and marvelous rock formations. On the same reel with "Ima Simp, Goat." E.

Ima Simp, Goat (Pathe).—One of the best of this series of single-reel comedies. To cure Ima Simp of chronic laziness a comedy doctor performs the operation of blood transfusion injecting blood of a Billy goat into Ima Simp's veins with the ludicrous results that he acquires all the propensities of a butting goat with the resultant complications. Sad to relate, however, the operation is not successful in curing his laziness. Very laughable in parts to those enjoying aggravated burlesque. On the same reel with the "Bay of Ha-Long." E.

From Oxford to Windsor (Pathe).—A beautiful scenic picture showing the wondrous views along the banks of the historic Thames river with extensive views of the village of Windsor with Windsor castle in the distance. On the same reel with "The Giraffe Hunt" and "Some Interesting Birds." E.

The Giraffe Hunt (Pathe).—An interesting hunt picture taken in Central Africa showing the large hunting party tramping through the jungle, the shooting of a giraffe, the skining and preserving of the skin and skeleton, and closing with the feast of the small army of bearers on the succulent and tender steaks. On the same reel with "From Oxford to Windsor" and "Some Interesting Birds." E.

Some Interesting Birds (Pathe).—One of the most difficult pictures to obtain that it is possible to imagine as it shows a number of interesting wild birds nesting, the newly hatched broods and the parent birds feeding the young. Well taken in natural colors. On the same reel with "From Oxford to Windsor" and "The Giraffe Hunt." E.

Father's Brilliant Idea (Pathe).—The short offering is bright, and moves quickly. It shows the father despairing of the marriage of his spoiled and spendthrift daughter, and planning to have her marry her young maid by forbidding the marriage, and then still more eternally forbidding their elopement. Then, following the perversity of human ways, the couple elope, with father looking on delighted. E.

The Argoti—An Excursion to the Vosges Mountains—The Otter—Picturesque Canaan (Pathe).—These four split-reels, all colored, are typical of Pathe product. The scenics are selected views of pretty spots, some in the present war belt, while the animal pictures give intimate views. F.

Pathe News No. 33.—Interesting news events of the week including the opening of the chess tournament at the Manhattan Chess Club, New York City; the dedication of the memorial fountain to Mr. and Mrs. Isidor Straus, New York City; class rush at the Massachusetts Institute of Technology at Boston, Mass.; Jeff Davis, King of Hoboes, being entertained aboard a yacht; outdoor games of the girls of Newcomb University, New Orleans; orphan children of New York going to the Barnum and Bailey circus at Madison Square Garden; French children orphaned by the war being cared for at the army hospitals; parade of the Irish volunteers, Australian cavalry in a sham battle on the desert in Egypt; field religious service by Russian troops before one of the big battles. E.

REVIEWS OF LICENSED FILMS

The Haunted Attic (Lubin, April 24).—A good split-reel comedy written by Will Louis and well acted by a negro company, in which a negro, without superstition, of course no one ever heard of a such a remarkable negro, agrees to sleep in a haunted chamber, and who discovers the ghost to be nothing more or less than the voice of a parrot in the room below, the sound of its voice coming up the flue of the chimney. The picture teems with negro wit and humor. On the same reel with The Fresh Agent. E.

The Tyrant of the Veldt (Selig, April 24).—A jungle zoo picture the quality of which is far below the others that have appeared in this series. The story is poor and uninteresting, and the animal part lacks interest and excitement. The story deals with the hardships imposed by a Shylock-like character of the veldt. He is about to reach the climax of his nefarious schemes when he is attacked by a leopard, and the girl he was about to shoot escapes from his clutches. E.

The Children's House (Biograph, April 29).—As a tribute to Madame Montessori, the Biograph company announces, it has devoted a whole reel to showing a typical day at a Montessori school and as a tribute to that celebrated educator and incidentally to the Biograph forces be it said that the film is as interesting, as refreshing, and as unusual as will be seen in many a week's output. To the film calloused critic and the fans of fandom it will bear special newness; to the lovers of children, here is a reel filled with nothing but natural children playing the parts of grown-ups; and to the rank and file of occasional enthusiasts nothing more oddly bizarre will be likely to occur. Madame Montessori is the lady who essayed to bring into general practice the idea of having children play at useful games and this offering devotes itself to enjoying such a period with the kids. They seemed entirely unconscious of the camera, and continue their self-ablution, feeding, waiting, washing dishes, exercises and other games in an altogether self-reliant and instructive way. F.

Hearst-Selig News Pictorial, No. 36.—Interesting news events of the week, well photographed, including the New York police parade; a big factory fire in South Boston, a polo game in San Francisco; boys cleaning up the backlots of Washington; Harvard oarsmen win the annual boat race with Annapolis on the Severn; boys and girls hold model aeroplane meet at Concord, N. H.; the Princess Patricia and the Duke of Connaught review the Canadian troops before their departure for the front, and Australian troops reviewed in London. E.

According to Their Lights (Edison, May 29).—Written and produced by Eugene Nowland, this drama of life in the Kentucky mountains, while lacking originality, is well directed and beautifully photographed. The most noticeable feature is a good fight in which the participants fall over a waterfall. Pat O'Malley, Margaret Prussing, and Bessie Learn do some effective and pleasing acting, and handle the various situations in a thoroughly capable manner. The story deals with a young man sent into the mountains to complete a real estate transaction, who is mistaken by the mountaineers for a revenue officer, with the result that they conspire against his life. Of course he is saved by the two girls and May, the girl of the mountains, is shot in saving his life. E.

Toys of Destiny (Biograph, May 3).—This drama based on the mysterious workings of Fate is interesting throughout, and most capably acted by Isabel Rae, William J. Butler, Frank Newburg, and Marie Newton. The main points of the story are a strict and narrow-minded father, a daughter who makes a runaway marriage, the separation of husband and wife, and mysterious Fate, bringing them all together again when the baby daughter, who had been left with the girl's father, reaches maturity. E.

Sue (Essanay, May 3).—A mediocre film poorly handled in the hands of this single-reel drama, which has several instances of careless direction. One glaring case is where a close up of a newspaper page is shown on several occasions with different headlines over the same story and in no case did the story have any relation to the headlines. It deals with a beauty contest, conducted by a newspaper, the most beautiful girl to be starred in a moving picture play. The girl who wins the contest has a millionaire lover who objects to her appearing on the screen and puts the mitten for his objection. A newspaper reporter wins her in the end. The picture is cluttered with much unnecessary detail. E.

An Arizona Wooing (Selig, May 4).—The title is to impart the information that wooings in that desert country are vigorous and dangerous. At the same time the offering is more of a feud between sheep and cattle herders. The sheep man is warned away by his hereditary grazing enemies, but markets their warnings. Then they stake him to the ground in the hot sun, and his Mexican rival stops to taunt him. However, he is released, and the offering ends as usual. The most striking feature was the bright photography. E.

When the Rains Called (Lubin, April 30).—April showers are indicated by the ups and downs of a love affair as here presented. It shows the cowboy inheriting an estate and being fawned upon by the society people for his money, and made fun of behind his back. He finds it out and drives them, at the next opportunity, from his house at pistol's point. He also wants to give up the girl, to whom he has been engaged, believing her in love with another man, but he soon finds that this is the only part of the entire performance that was real. The Shumway-South-Whitman cast have played the picture, which was writing by W. M. Mitchey and produced by L. B. Kent. It ends by the man going back to the range whence he came, and manages to fill a nice quarter of an hour's silent comedy-drama. F.

An Official Lapse (Pathe).—Whiffles, who for the film interim, is the head of police, espies a pretty stranger alighting in town and follows to the hotel. Here he tries to start a flirtation, but finds it is a man who has assumed this disguise in order to be allowed to visit his fair one in the hotel. Whiffles has not much changed, and his excruciating grimaces will recommend themselves as much as ever. F.

His Poor Little Girl (Biograph, April 30).—The contrast between riches and poverty as brought out in a rich and poor girl sent to boarding school fills the preliminary part of the picture. Then they graduate, and the rich girl scorning the poor girl's shabby father starts poking fun which brings out the best blood of stored up resentment of the less lucky girl. The rich suitor of the rich girl remains to pay his suit and admiration to the other. The offering fills the usual one-reel bill in the way it is presented, although a little more novelty in the story might not be too much to demand. F.

The Undertaker's Daughter (Lubin, May 1).—A continuation of the colored folk antics worked up by Will Louis, director and screen author, into a half-reel of debatable comedy. It is on the reel with Safety Worst. F.

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